



RUDE MECHS

celebrating 10 years at The Off Center (1999 - 2009)

THE OFFCENTER

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. Our work has received over 180 nominations and awards from the local B. Iden Payne Awards and the Austin Critics' Round Table, and most recently we took home the prestigious Total Theatre Award for Best Original Work by an Ensemble at the Edinburgh Fringe Festival. We have exported our work to places in dire need of art from Austin: New York, Minneapolis, Seattle, D.C., Houston, Marfa, Philadelphia, Columbus, Edinburgh, Galway, 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 well-read and sexy. We make work that robs banks like Bonnie and Clyde did before they hid out at Campbell's Hole. 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 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 "Grl Action" our program that helps teenage girls find voice and vision through the power of performance.

Rude Mechs runs The Off Center. The Off Center is a work in progress. It houses our offices and artist studios, at least one performance space, and two of the world's funkiest bathrooms. We will continue transforming The Off Center until it sings with a voice so clear and beautiful you'll be able to hear it at the bottom of Barton Springs or at the top of the tallest condo downtown. For all we have left to do, we've come a long way; 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 is an outward reflection of our desire to be from here, to put down roots and grow the most relaxed performance venue in town.

We see work from all over the world. This is one of the major reasons we like to tour—to see what they're calling performance on other parts of the globe. It makes us better artists. It keeps us humble and it challenges our assumptions. It is how we go to school as producers. We want to share the best of the work we see with you. That's why we brought you *Throws Like A Girl*, a festival featuring nationally acclaimed solo artists. That's why we will bring you the best of our contemporaries in years to come. Right now, we are holding a conversation with the whole world, and that includes our most important audience member. YOU.



RUDE MECHS THE OFF CENTER

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www.rudemechs.com
info@rudemechs.com

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

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

I've Never Been So Happy

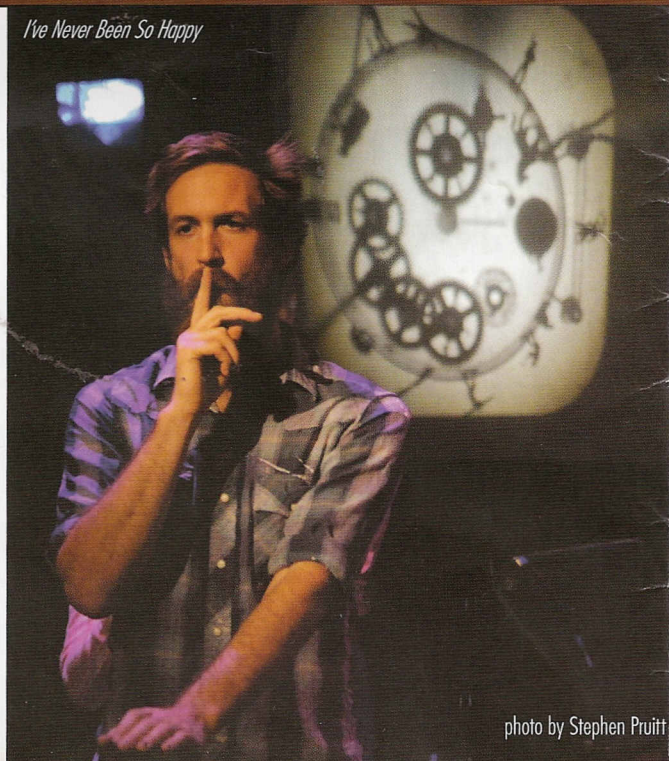


photo by Stephen Pruitt

rude mechs presents

I'VE NEVER BEEN SO HAPPY

book/lyrics by kirk lynn | music/lyrics by peter stopschinski | directed by thomas graves & lana lesley

a work-in-progress production created by rude mechs

september 10 - 20, 2009 @ the off center

PRODUCTION TEAM

Cami Alys.....	Background Vocals / Julie
Kerri Atwood.....	Background Vocals / Lion
Lowell Bartholomee.....	Brutus
Hannah Kenah.....	Sherriff
Jenny Larson.....	Sigmunda
Jason Liebrecht.....	Jeremy
Meredith McCall.....	Background Vocals / Lion
Paul Soileau.....	Sigfried
Meg Sullivan.....	Annabelle
Kirk Lynn.....	Book / Lyrics
Peter Stopschinski.....	Music / Lyrics / Musical Director
Thomas Graves.....	Co-Director / Curator
Lana Lesley.....	Co-Director / Curator
Noel Gaulin.....	Live Projection Designer
Erin Meyer.....	Live Projection Designer
Kim H. Ngo.....	Costume Designer
Stephen Pruitt.....	Lighting Designer
Leilah Stewart.....	Scenic Designer
Aron Taylor.....	Transmedia Art Curator
Jazz Miller.....	Stage Manager
Charlie Llewellyn.....	Sound Engineer
Patrick Anthony.....	Master Electrician
Tom Staggs.....	Archival Videographer
Jane Stimpson.....	Live Projection Operator
Dani Pruitt.....	Box Office Manager
Katie Hopkins.....	Front of House Manager
James Alexander.....	Viola
Amy Harris.....	Violin
Eric Roach.....	Guitar
Joseph Shuffield.....	Violin
Thomas van der Brook.....	Violin
Julie Wang.....	Violin
Elizabeth Warren.....	Violin

THOSE WHO HELPED!

Every theatrical production racks up a list of thank-you's that can never be re-paid. If you charted any Rude Mechs show in terms of IOU's per minute, the gratitude-debt is staggering. The extended family of our company, our casts and crews, our volunteers, and loyal audiences like you have given a great deal over the past decade to the Lucy Ricardo endeavor of creating collaborative performance reflective of the community in which we live.

For their help on this particular production, we are grateful to:
The entire production team for throwing in on everything!

The Transmedia Art Booth Performers
Silky Shoemaker • Robert Pierson • Matt Hislope •
Freddie Lynn • Thomas Stuckey (Knife Sharpest) •
Emily Lowe • the side bar • the Ensemble

The folks who helped us build everything:
Doug Williams • Savanna Adams • Derek Kolluri •
Atticus Rowe • Noah Goldstein

HBMG Foundation for the rockinest big screen.

All the Community Service volunteers - we're sorry you got in trouble, but we are happy you came and helped!

We remain grateful to the December 2008 show volunteers:

Aron Taylor • Howard Shows • Don & Margaret Hejny •
Celeste DeBardelaben • Kevin Beltz • William Moses •
Michelle Fisher • Michelle Flanagan • Erin Coscia • Mary
Moody Northen Theatre • Darby & Grady Hillman • Dan
Sullivan • Paula's Texas Spirits • Marcella Garcia • Austin
Waldorf School

We remain grateful to the The Orchard Project
Ari, Dean, Tyler, Starry, Shawn and Shawna in particular for
helping develop the scenes you will see tonight.

We remain grateful to the UT Musical Theatre Initiative
Bob Schmidt • Holly Williams • Denise Martel • Lyn Koenning
and the entire cast and crew for their help in developing the
scenes you will see next year!

Creation support for I've Never Been So Happy comes from:
The National Endowment for the Arts
The Recovery and Reinvestment Act of 2009
The NEA Distinguished New Play Development Program hosted
by Arena Stage
The Orchard Project
The University of Texas at Austin Musical Theatre Initiative

ABOUT THE PROCESS

What you are about to witness is a work-in-progress. We are sharing this work as it is created to bring you along for the ride. We've learned over the past few years that your participation in these early stages informs the project, our creation process, and the way you engage with our work when it comes to premiere.

Kirk and Peter started work on this play back in 2006 or so after having enjoyed their collaboration on our show *El Paraiso*. Once they came up with a working draft of the piece, Rude Mechs agreed to coordinate a concert of select scenes at First Night Austin 2008. We had asked Erin Meyer & Noel Gaulin to create some puppets for us, and were absolutely blown away by our first viewing of the live projection design. The choice of a concert-format production aesthetic is due in large part to the work of Erin & Noel and our desire to highlight it. After that performance, Rude Mechs agreed to become the producer and help develop the work into a full-length western musical extravaganza. We began writing grants like mad and agreed wholly on one thing: if we aren't having fun doing it, we stop, stat.

Our first grant was the NEA Distinguished New Play Development Program hosted by Arena Stage. It was just enough money to present a work-in-progress presentation featuring Scenes 3, 5 and 7 (see insert for scene listing). This past summer, we were lucky enough to be in residence at The University of Texas Musical Theatre Initiative to develop Scenes 2, 4 and 6, and at The Orchard Project to develop the scenes we are performing tonight. To keep the production budget within our reach, the unbelievably awesome ensemble of performers agreed to a very, very, very, short rehearsal process, and we are wildly grateful for their excellence, commitment and bravery.

The underlying goal for the project is inclusion, which is where the Transmedia Performance Party (part 2 of your evening - see insert) enters the picture. We wanted to find a way for Rude company members and community artists working in all media to intersect with the creation of the musical. Often in the playmaking process, ideas are rejected because they don't serve a play's narrative or aesthetic or direction. The performance party format allows us to give every idea a home. Ultimately we hope to incubate these independent ideas (called booths, for now) and install them throughout the city or the web or into the show during the run of the premiere. So far we love how the audience is the medium for interaction between the musical and the performance party. We love that the booths resonate with the larger themes in the piece, and deepen them, or lighten them up, depending.

LET US KNOW WHAT YOU THINK! We will be working on this piece for the next year so get in early and help us make it great! Tear off the section below and give it to the side bar, or send your comments to info@rudemechs.com, please!!!

WHAT YOU WILL SEE TONIGHT at 8pm!

SELECTIONS FROM I'VE NEVER BEEN SO HAPPY – A WESTERN OPERETTA

I'VE NEVER BEEN SO HAPPY is an investigation of the West, the folk tale, gender politics, collaboration, parenting, falling in love, transmedia performance and dachshunds. From 8:00 pm to 8:45 pm: We invite you inside to enjoy six selections from the operetta. From 8:45 to 9:45: We invite you to flip over this sheet of paper, go outside, and join the transmedia performance party!

TONIGHT'S SELECTIONS ARE INDICATED WITH A ✓.

✓ Scene 1: "Annabelle's Dream" - Annabelle dreams of a mountain lion and plans her escape from her father, Brutus, with help from her dachshund, Sigmunda.

Scene 2: "Tying the Knot" - Julie, Jeremy's mother, and the companions on her commune trap the last mountain lion in Texas. They then tie Jeremy to the mountain lion and set her loose to drag the boy across the West to teach him how to be a man.

Scene 3: "A Dog's Life" - Annabelle and her father, Brutus, race the family dachshunds against each other. Sigmunda is racing for the right for Annabelle to strike out on her own. Sigfried is racing to keep her safe at home.

Scene 4: "Electric Signals" - Jeremy's rope breaks and he loses his lion after learning many lessons out in the desert. He calls home to tell Julie, his mom, he misses her.

Scene 5: "Everything's Tied" - The race is won and Annabelle and Brutus negotiate the settlement of the wager as the dogs tell jokes.

Scene 6: "He's My Son" - Julie goes to town to ask the Sherriff to help find her boy. Brutus meets Jeremy in the street and brings him back to his studio-home to meet Annabelle, certain that she'll reject him.

✓ Scene 7: "The Wedding" - Jeremy's only hope of winning Annabelle's hand in marriage lies in the paws of the dachshunds, who dress him up to suit her taste. Annabelle agrees to marry him, but disappears before the wedding.

✓ Scene 8: "Search Party" - Enter the Sherriff, who, along with Jeremy, and the dachsunds leads a search party to hunt down the lion they think took off with Annabelle.

✓ Scene 9: "The Western Way" - Jeremy's mother, Julie, and Annabelle's father, Brutus, debate the true western way of living while Annabelle sets a trap for the lion.

✓ Scene 10: "The Trap" - The mountain lion has fallen for Annabelle's trap. She recounts her version of the story, takes a dachshund hostage and finally chooses death over a life in captivity.

✓ Scene 11: "Things I Loved About That Dog" - the end.

WHAT YOU WILL SEE TONIGHT at ~ 8:40 pm!

A TRANSMEDIA PERFORMANCE PARTY

I'VE NEVER BEEN SO HAPPY is an investigation of the West, the folk tale, gender politics, collaboration, parenting, falling in love, transmedia performance and dachshunds. From 8:00 pm to 8:45 pm: We invite you to flip over this sheet of paper, go inside and enjoy the operetta. From 8:45 to 9:45: We invite you to use this as a guide to experience the transmedia performance party!

EVERY INCH OF THIS TRANSMEDIA PERFORMANCE PARTY WAS BUILT USING RECYCLED GOODS.

SIDLE UP TO THE SIDE BAR

For less than what you would pay in the big city, you can git a beer or a margarita and then drink it!

LOOKIN' SHARP

Thursday & Saturday: San Antonio's most famous barber, Freddie Lynn, is here to give you the best haircut in Texas.

Friday: Emily Lowe is ready to help style your way to another gender of Texas-sized proportions.

Sunday: Thomas Stuckey of Knife Sharpest is here to help you fine tune your blades and toss some of his own.

GIT YER PICTURE TAKEN IN AN INFAMOUS MOMENT IN TEXAS HISTORY

We've got David Koresh, Bonnie & Clyde and the Kennedy Assassination. All we're missing is you. You can download your pictures at Rude Mech's Flickr Site.

There will be a link posted on our website's home page at www.rudemechs.com.

POTTY MOUTH

Make your way very carefully into the dirtiest outhouse in Texas, and don't be surprised to overhear just the filthiest things. Do Not Enter if you are sensitive, prude, afraid of Matt Hislope, or uncomfortable with nastiness.

DEEP FRIED IN THE HEART OF TEXAS

Silky Shoemaker and Aron Taylor are here to fry shit. Come and git it!

COUNTRY CAGE MATCH

Pick someone you know you can beat and challenge them to go up against you in the Country Cage Match where you'll be doing anything from lying to escaping to whatever.

HARNESSING TEXAS' BOUNTIFUL NATURAL RESOURCES

Learn how to make your very own rope!

TOUCH MY GUN

Get into the cab with Yer Old Friend, Robert Pierson, and he'll show you his gun. Really.

NOT SO SQUARE DANCIN' & COWPOKE KARAOKE

Your turn to perform. You can sing, dance, and twirl rope. If you don't know how, we'll help!

PRANK A YANK

We provide the phone line, the phone books, and some hints. You provide the nerve and start pranking those Yankees! Or just listen in while braver people go for it.

DOODLE MESS WITH TEXAS

Take a moment on your way to the john to graffiti these western artifacts from the December 2008 showing.

THE OYSTER CLUB

JOIN RUDE MECHS FOR 8 SHOTS OF OFF-BEAT CULTURE! THE NEXT EVENT IS OCTOBER 18TH.

Meeting once in every month whose name contains an "r" (September-April), the Oyster Club is a new way to find pearls of art, architecture, music, film, food, and performance in the oceans of culture in Austin and Central Texas. The Rude Mechs will lead this renegade culture club to backstage access, private tours, secret after-parties, and once-in-a-lifetime spectacles. The Oyster Club will keep you active without making you busy.

COST:

- Individual Membership in the Oyster Club costs \$200.00 plus any fees associated with particular events, such as tickets to performance, the cost of food and beverages, etc.
- If you would like to sign up with a friend, Partner Membership in the Oyster Club costs \$300.00 plus any fees associated with particular events, such as tickets to performance, the cost of food and beverages, etc.
- Membership is transferable for any single event, provided the actual member RSVPs for the guest and provides guest contact information to Rude Mechs with the RSVP.

MEMBERSHIP DETAILS:

- Once a month you will receive the opportunity to attend a one-of-a-kind cultural event.
- Membership is good for invitations to only eight events.
- Event information will be posted on the members-only website 30 days prior to the events date. It is the members responsibility to check the Oyster Club website for event postings and information and to RSVP to events.
- Membership does not guarantee event attendance. If there is limited seating or a limit to the number of participants allowed for a particular event, reservations will be accepted on a first-come, first-served basis.

IT IS NEVER TO LATE TO JOIN!

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Our deepest thanks go to the local businesses and individuals who support us with in-kind goods and services.

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photo by Stephen Pruitt



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