Thursday, November 19, 2015, 8pm  
Friday, November 20, 2015, 8pm  
Saturday, November 21, 2015, 8 pm  
Sunday, November 22, 2015, 3pm  
Zellerbach Playhouse

Rude Mechs

Stop Hitting Yourself

These performances are made possible, in part, by Patron Sponsors Art Berliner and Marian Lever.

Cal Performances’ 2015–2016 season is sponsored by Wells Fargo.
Stop Hitting Yourself

Created by Rude Mechs

CAST
(in alphabetical order)
Thomas Graves  Wildman
Heather Hanna  Maid
Joey Hood  Unknown Prince
Hannah Kenah  Trust Fund Sister
Lana Lesley  Socialite
E. Jason Liebrecht  Magnate
Paul Soileau  Queen

This performance has no intermission.

PRODUCTION TEAM
Set Designer  Mimi Lien
Costume Designer  Emily Rebholz
Lighting Designer  Brian H. Scott
Composer & Sound Designer  Graham Reynolds
Properties Designer  Faye Armon-Troncoso
Production Supervisor & Technical Director  Madge Darlington
Production Stage Manager  Dave Polato
Assistant Stage Manager  Samantha Accettulli
Lighting Design Assistant  Christine Causey
Set Design Assistant  Brittany Vasta
Costume Design Assistant  Andie Day
Costume Design Assistant  Mira Veikley
Sound Design Assistant  M. Florian Staab
Tap Choreographer  Danny Herman
Concept Art  Lance Myers
Scenery  Sightline Fabrication
Writer  Kirk Lynn
Director  Shawn Sides
Author  Rude Mechs*

* Rude Mechs creates new works collaboratively. The work wouldn’t exist without the generative contribution of every artist in the room. Period.

Our thanks to the artists on the creation team for this original work that are not listed above: Lisa Laratta, Hope Bennett, Matt Hislope, Dallas Tate, Erin Meyer, Robert S. Fisher, Isaac Klein, Rocker Verastique, Deanne Croan, Patricia Bennett, Paige Evans, Paul Smithyman, Natasha Sinha, and Alexandra Bassett. And to Rick Pappas for his love and support.

Originally commissioned and produced by LCT3/Lincoln Center Theater, New York, 2014, creation support for this project came, in part, from The MAP Fund, a program of Creative Capital supported by the Doris Duke Charitable Foundation and the Rockefeller Foundation; the National Endowment for the Arts, because art matters; and the Mid-America Arts Alliance.
Once a year at the Charity Ball, a single worthy cause is selected to benefit from the queen’s annual good deed. Families of note compete to find the citizens most deserving of assistance. This year, a socialite has discovered a wildman in the forest and endeavors to improve him. The wildman’s desire to save the natural world and to bring about an era of love and harmony is a sure winner. Now she must teach him how to eat and dance, how to bow and flatter, how to behave in society so that his cause can be victorious.

With Stop Hitting Yourself, Rude Mechs is embracing the fundamental beliefs underlying late-stage capitalism and indulging in our version of 1930s Hollywood glamour. Part Pygmalion, part Busby Berkley, part self-help lexicon—all while dancing around a queso fountain. Rude Mechs borrows from the plots of 1930s musicals to dig into the contemporary conservative dilemma: how to honor steeley individualism without disavowing the virtue of charity. Tap dancing, fine dining, and the missionary position will be employed in order to help all Americans to stop hitting yourself.

Rude Mechs is an ensemble-based theater collective from Austin, Texas, with a full company of 28 members led by five Co-Producing Artistic Directors. Since 1995, Rude Mechs has created a genre-averse slate of original works that we produce at home in Texas and tour nationally and abroad. What these works hold in common is the use of play to make performance, the use of theaters as meeting places for audiences and artists, and the use of humor as tool for intellectual investigation. In Austin, we manage The Off Center, a performance venue for arts groups of every discipline; run The Austin Scenic Co-op; and conduct outreach in performance and writing for teenage girls. Our off-Broadway productions include Stop Hitting Yourself, The Method Gun, Dionysus in 69, Get Your War On, and Lipstick Traces. We are deeply proud to represent Texas as a home for cutting-edge theater.

Our creation and development process shifts from production to production. For Stop Hitting Yourself, the Co-Producing Artistic Directors met a few times per week for about six weeks in fall 2012. We were thinking about altruism and ended up really focusing on Ayn Rand, especially her novel Anthem and an online lexicon of her ideas. We worked around the themes of charity and money and personal extravagances, and we introduced ourselves to the world of tap dance with YouTube videos (and later with the fabulous Danny Herman). We mounted a full workshop production in April 2013 at The Off Center, then another smaller workshop in September 2013. We ate a lot of queso. We did a lot of talking with our audience in Austin and LCT3/Lincoln Center Theater. We cut scenes, added scenes, reinserted scenes. Tap-danced. Ate more queso. Started over. We premièred the play at Lincoln Center’s Claire Tow Theater in January 2014, and, like we do, we continue to nip and tuck and tweak.

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RECIPE

Chile con queso, which translates to peppers with cheese, is pronounced “kay-so.”

Ingredients
16 ounces Velveeta cheese, cubed, and one ten-ounce can Rotel

Directions
- Combine un-drained tomatoes and Velveeta in medium saucepan.
- Cook over medium heat five minutes or until Velveeta is melted completely and mixture is blended, stirring frequently.
- Serve warm as a dip with tortilla chips.

Cook’s tips
- You can also make queso in the microwave. Or better yet in a crockpot, where it will develop a delicious crust before the party is over.
- You can add milk or half and half if you prefer a runnier queso.

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