



# **RUDE MECHS**

## *The Method Gun*

**SEP 9 – 13, 2011**

90 minutes

Imago Theatre | Portland, OR

Written by Kirk Lynn

Directed by Shawn Sides

Created and Performed by Rude Mechs

### **THE CAST**

Thomas Graves (Carl Reyholt as Pablo/Paper Boy/Tamale Vendor/Doctor)

Heather Hanna (Elizabeth Johns as Eunice)

Hannah Kenah (Connie Torrey as Colored Woman/Mexican Woman)

Lana Lesley (Koko Bond as Negro Woman/Nurse)

E. Jason Liebrecht (Robert "Hops" Gilbert as Steve)

### **CREDITS**

Production Manager/Technical Director

Lighting Designer

Scenic Designer

Costume Designer

Sound Designer/Composer

Stage Manager

Projection Design

Dramaturg

Madge Darlington

Brian H Scott\*

Leilah Stewart

Katey Gilligan

Graham Reynolds

Lowell Bartholomee

Lowell Bartholomee, Michael Mergen

Adrien-Alice Hansel

# PROGRAM SPONSORS

A project of Creative Capital, *The Method Gun* was presented in the 2010 Humana Festival of New American Plays at Actors Theatre of Louisville. *The Method Gun* received creation support from Creative Capital Foundation, the Multi-Arts Production (MAP) Fund, The Orchard Project Theatre Residency Program ([orchardproject.com](http://orchardproject.com)), the University of Texas Humanities Institute, The Harry Ransom Center, and The Long Center for the Performing Arts, and touring support from the National Endowment for the Arts. *Rude Mechs* is supported by the Texas Commission on the Arts and the City of Austin through the Cultural Arts Division.

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[www.npnweb.org](http://www.npnweb.org)

*Rude Mechs* Exclusive Worldwide Tour Representation: ArKtype, Thomas O. Kriegsmann, President. (917) 386-5468 [tommy@arktype.org](mailto:tommy@arktype.org) [www.arktype.org](http://www.arktype.org)

The Co-Producing Artistic Directors are: Madge Darlington, Thomas Graves, Lana Lesley, Kirk Lynn, Sarah Richardson, and Shawn Sides. This is how the play was created: Everyone who helped to create this show is a company member of *Rude Mechs*. Thomas, Lana, Shawn, Kirk, and Madge are Co-Producing Artistic Directors, as well.

## COMPANY NOTE

When director and acting coach Stella Burden left the US in 1972, her company continued her nine-year rehearsal process, using training techniques from Burden's Approach, as well as others adapted from text books, other gurus, and—at one point—a high-school film strip entitled *What Makes an Actor*, all of which have been incorporated into the contemporary understanding of *The Approach*. The text reproduced here comes from the research *Rude Mechs* unearthed in their investigation into the company's training.

**RUDE MECHS** are based in Austin, Texas, *Rude Mechs* has created a mercurial slate of 23 theatrical productions that represent a genre-defying cocktail of big ideas, cheap laughs, and dizzying spectacle. 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 a tool for intellectual investigation. [www.rudemechs.com](http://www.rudemechs.com). Artist bios: [http://rudemechs.com/shows/history/method\\_gun.htm](http://rudemechs.com/shows/history/method_gun.htm).

# “Kissing Practice”

**From Theatre: Art in Action © Glencoe/McGraw Hill**

Romantic scenes require careful rehearsal. They should be rehearsed privately with the director before they are attempted in rehearsals with the entire cast.

There are four key parts to a successful stage kiss: (1) proper foot position; (2) correct body position; (3) exact time count; and (4) a smooth break. The script or the director will tell you what kind of kiss is needed in the scene—a motherly peck or a romantic embrace. The first part is getting into the embrace. The woman usually faces the audience with your feet about six inches apart. The man then steps toward the woman on the foot closest to her, puts that foot between her feet and swings around so that they end up facing each other.

Body position is the second part of a stage kiss. For most romantic kisses little or no light should be seen between the couple. The woman should be facing the audience, and the man should be facing her, his back squarely toward the audience. The couple should decide ahead of time which way they will tilt their heads—to the right or to the left. The couple does not have to make any actual physical contact at all; many professional actors do not. Correct foot and body position give the illusion of a real kiss.

The third and most important part of the kiss is the count. A sweet romantic kiss lasts one second; a reasonably romantic kiss lasts two seconds; and a very romantic kiss lasts from three to five seconds. Anything over five seconds will usually cause the wrong audience response.

Perhaps the most difficult part of the stage embrace is the parting or separation of the couple. First, it must be done with the same emotional value as the kiss established, usually a smooth slow release. Second, it is important for the couple to maintain physical contact with the hands until the “break”—the actual separation. To do this, the couple slowly pulls apart while sliding their hands down each other’s arms. The break may occur at the forearms, or the couple may continue until they are holding hand. Then they may step away from each other, gently releasing their hands.