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Singing, Dancing and Economics

By CHARLES ISHERWOOD JAN. 22, 2014

January is a heady, if exhausting, month in New York for lovers of experimental theater. If you didn't get your fill at the Under the Radar or the Coil festivals, fear not. Just around the corner is more venturesome theater, this time from the acclaimed collective [Rude Mechanicals](#) from Austin, Tex. The company has previously presented its productions "The Method Gun" and "Dionysus in 69" in the city. Those shows illustrated the company's interest in exploring the history of theater making; the latest production tilts toward Hollywood.



["Stop Hitting Yourself"](#) views "late-stage capitalism" through the prism of the Busby Berkeley musicals of the 1930s. Oh, and there's a hint of "Pygmalion," too. Sound loopy? Expect nothing less from Rude Mechs, which manages the tricky feat of being serious and silly at the same time. There will be tap dancing, yes, but also some consideration of "how to honor steely individualism without disavowing the virtue of charity," according to the company. (Opens Monday; Claire Tow Theater at Lincoln Center, 212-239-6200, [lct.org](#).)

Correction: January 23, 2014

An earlier version of a picture caption with this article misidentified, based on information from the theater company, the actress sitting with E. Jason Liebrecht. It is Hannah Kenah, not Lana Lesley.

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