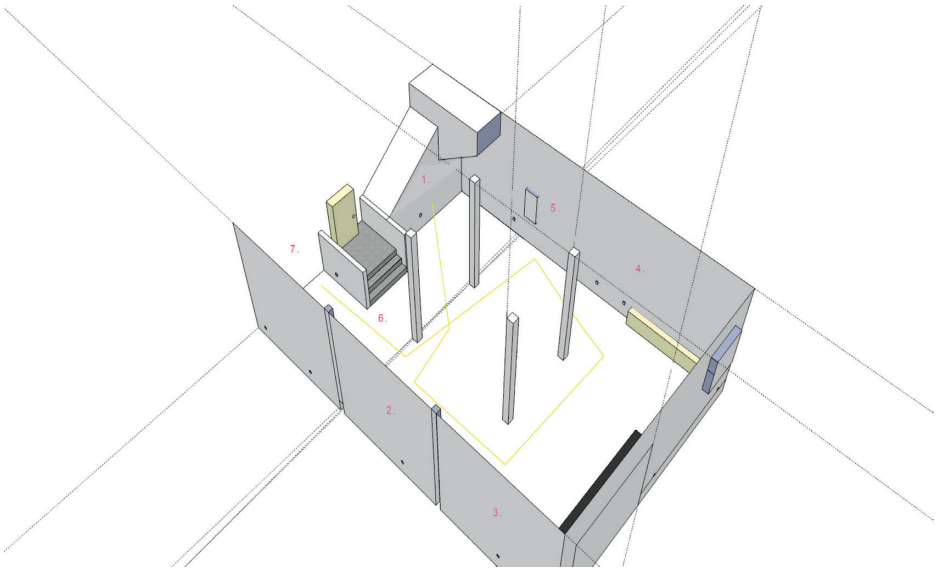


# PLAYBILL®

GRIN THEATER







## DAZZLE SHIPS

Act 1: Alms for the Middle Class by Stoo Hample

Act 2: Giants Have Us In Their Books by José Rivera

Act 3: The Ballad of the Sad Cafe by Edward Albee

Act 4: Flaming Guns of the Purple Sage by Jane Martin

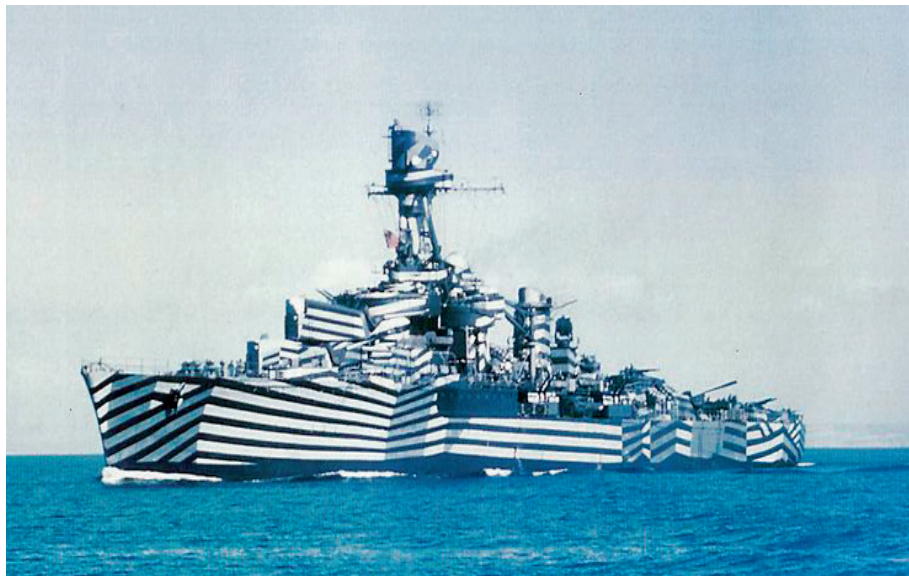
Act 5: Arborophilia by Jacob M. Appel

Act 6: The Folly of Others by Neith Boyce

Act 7: The Finger of God by Percival Wilde

Dazzle camouflage, also known as razzle dazzle (USA) or dazzle painting, was a family of ship camouflage used extensively in World War I, and to a lesser extent in World War II and afterwards. Credited to the British marine artist Norman Wilkinson, though with a rejected prior claim by the zoologist John Graham Kerr, it consisted of complex patterns of geometric shapes in contrasting colors, interrupting and intersecting each other.

Dazzle Ships is the fourth album by Orchestral Manoeuvres in the Dark (OMD), released in 1983. The title and cover art (designed by Peter Saville) alluded to a painting by Vorticist artist Edward Wadsworth based on dazzle camouflage. The painting, Dazzle-ships in Drydock at Liverpool, is in the collection of the National Art Gallery of Canada in Ottawa, Canada.

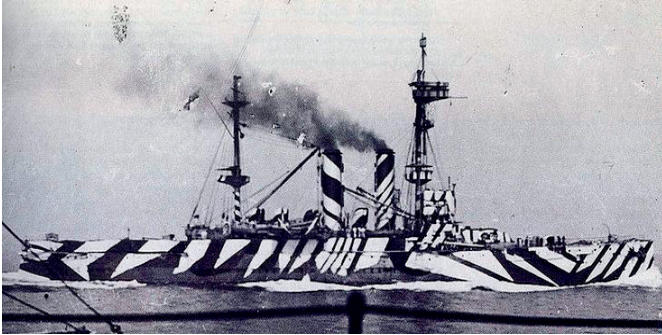


#### Act 1: Alms for the Middle Class by Stoo Hample

A story of a father's relationship with his estranged son. *Alms for the Middle Class* (two-acts), first produced in Pittsburgh, Pa., at Public Theatre, 1983.

Stuart E. Hample (January 6, 1926 – September 19, 2010), also known as Stoo Hample, was an American children's book author, performer, playwright and cartoonist who sometimes used the pseudonyms Joe Marthen and Turner Brown, Jr. He is best known for the books *Children's Letters to God* and *The Silly Book*, and the comic strip *Inside Woody Allen*.

Norman Wilkinson (24 November 1878 – 31 May 1971) was a British artist who usually worked in oils, watercolors and drypoint. He was primarily a marine painter, but he was also an illustrator, poster artist, and wartime camoufler. Wilkinson invented "Dazzle Painting" to protect merchant shipping during World War I.

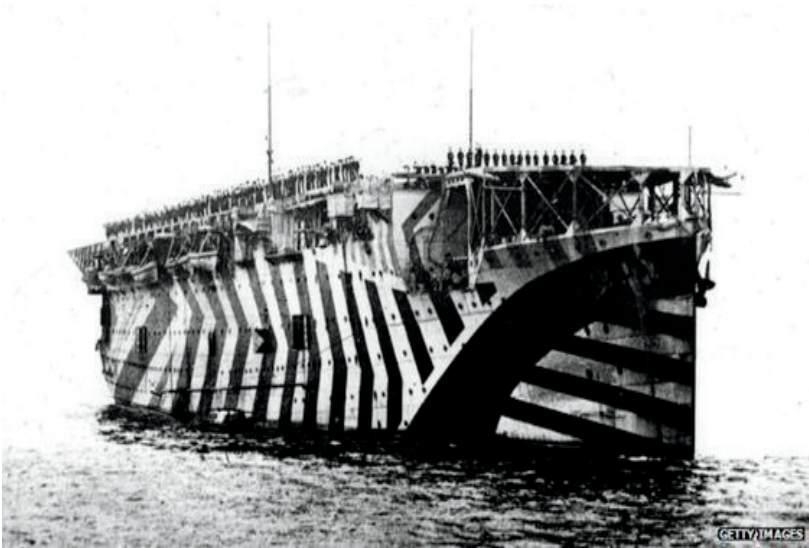


## Act 2: Giants Have Us In Their Books by José Rivera

José Rivera's *Giants Have Us In Their Books*, is subtitled 'Six Children's Plays for Adults'. The genesis of the plays, he explains in a program note, was his four-year-old daughter's observation that, if we have giants in our fairy tales, they must have us in theirs. Rivera wrote the plays, he says, 'as if we were the subject of fairy tales told by giants.' It's an apt notion. The six short plays in *Giants* have all the beautiful simplicity of fairy tales.... Rivera's prose has become more concentrated and spare, more pregnant with metaphor and poetry. The profuse and sometimes self-consciously fantastical stew of magic realism which, like his mentor, Gabriel Garcia Marquez, Rivera insists is just another form of everyday reality has been condensed so that each image carries greater weight. The six short fables in *Giants* add up to two hours of compelling, entertaining and provocative theater.

--Robert Hurwitt, San Francisco Examiner

José Rivera (born March 24, 1955) is a playwright and the first Puerto Rican screenwriter to be nominated for an Oscar. Many of his plays have been produced across the nation and even translated into several languages, including: *The House of Ramon Iglesias*, *Cloud Tectonics*, *The Street of the Sun*, *Sonnets for an Old Century*, *Sueño*, *Giants Have Us in Their Books*, *References to Salvador Dali Make Me Hot* and *Adoration of the Old Woman*. In 2003, *Cloud Tectonics* was presented in the XLII Festival of Puerto Rican Theater, an event sponsored by the Puerto Rican Institute of Culture, in San Juan. Rivera helped found the Los Angeles-based theater company, *The Wilton Project*.



### Act 3: The Ballad of the Sad Café by Edward Albee

Amelia, the proprietor of the Sad Café, throws her new husband out of their bedroom on their wedding night. Torn between anger and desire the husband finally leaves town only to return some years later to find Amelia showering all her affection on a dwarf cousin who has come to live with her. At their first meeting the dwarf is hopelessly attracted to the husband. In turn, the husband moves back into the Sad Café, threatening to run away with the dwarf if Amelia objects. The day of reckoning soon arrives and the husband and wife meet to settle their differences with their bare hands.

Adapted from Carson McCullers's novella *The Ballad of the Sad Café* (1951).

Edward Franklin Albee III (born March 12, 1928) is an American playwright known for works such as *The Zoo Story* (1958), *The Sandbox* (1959), and *Who's Afraid of Virginia Woolf?* (1962). His works are often considered as well-crafted, realistic examinations of the modern condition. His early works reflect a mastery and Americanization of the Theatre of the Absurd that found its peak in works by European playwrights such as Samuel Beckett, Eugène Ionesco, and Jean Genet. Younger American playwrights, such as Paula Vogel, credit Albee's daring mix of theatricality and biting dialogue with helping to reinvent the post-war American theatre in the early 1960s. Albee continues to experiment in works such as *The Goat, or Who Is Sylvia?* (2002).

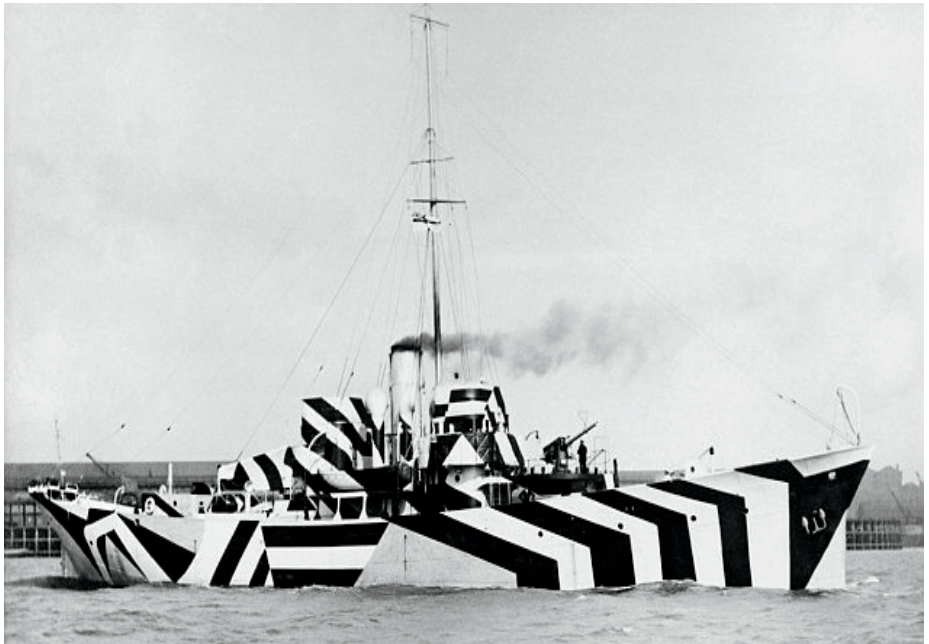




#### Act 4: Flaming Guns of the Purple Sage by Jane Martin

Big 8, the feisty rodeo competitor from *Talking With*, is back. It's nineteen years later; she is still a bitter critter, now facing foreclosure on the Wyoming ranch where she rehabilitates injured rodeo cowboys. The arrival of a shocking woman named Shedevil and a one eyed Ukranian biker named Black Dog ushers in outrageous violence and horror in this shoot "em up, knock "em up, cut "em up comic romp that roasts the cowboy mentality of western writers like Zane Grey. Showcasing the antic side of this prolific, award winning playwright, this bodacious and macabre cross over comedy mixes horror and hilarity as it pits the code of the West against contemporary darkness.

Jane Martin is the pen name of a playwright who has been active from 1981 to the present, whose real identity remains unknown. Martin's plays include *Anton in Show Business*, *Back Story*, *Beauty, Coup*, *Cementville*, *Criminal Hearts*, *Flaming Guns of the Purple Sage*, *Vital Signs*, and *Talking With...*  
[1] Martin's *Keely and Du* won the 1994 American Theater Critics Association New Play Award and was nominated for a Pulitzer Prize.

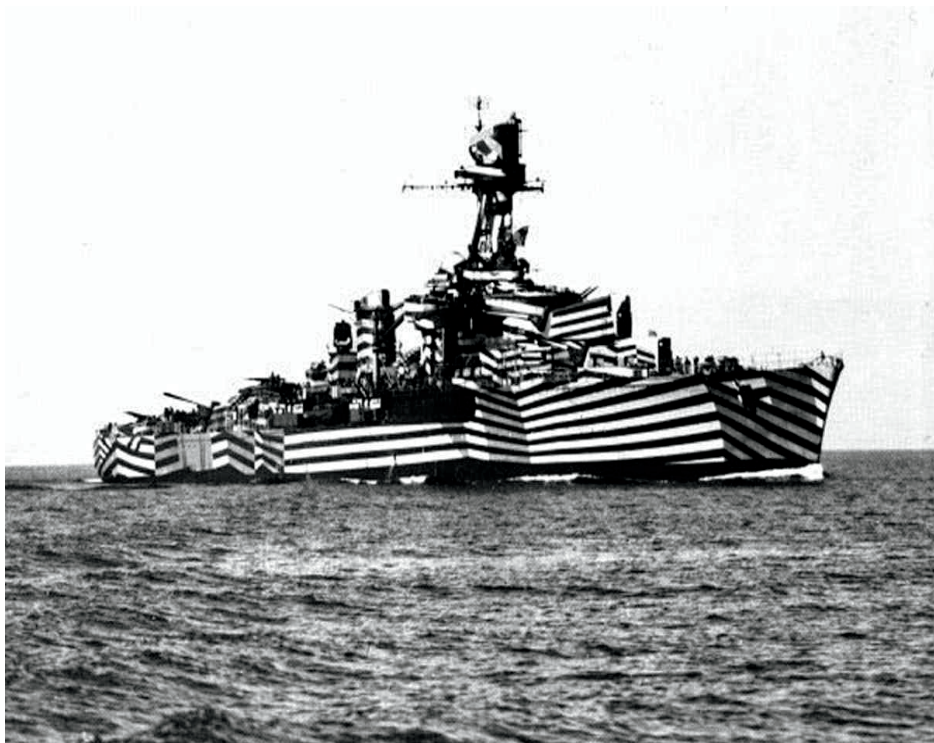


Act 5: Arborophilia by Jacob M. Appel

*Arborophilia* is a play by Jacob M. Appel, about a woman whose daughters have both vexed her in love: one is dating a Republican and the other has fallen in love with a poplar tree.

Jacob M. Appel (born February 21, 1973) is an American author, bioethicist, physician, lawyer and social critic. He is best known for his short stories, his work as a playwright, and his writing in the fields of reproductive ethics, organ donation, neuroethics and euthanasia.[1] Appel's novel *The Man Who Wouldn't Stand Up* won the Dundee International Book Prize in 2012.





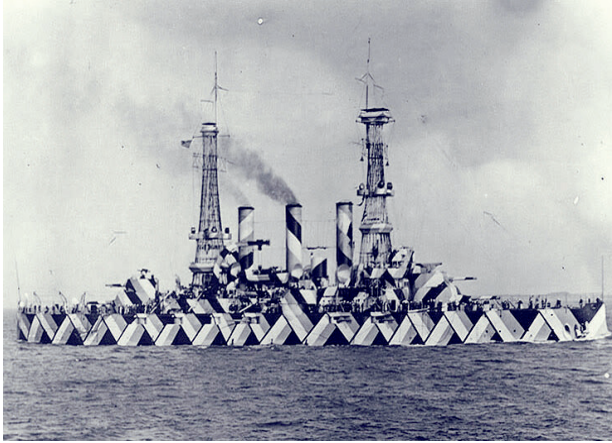
Act 6: The Folly of Others by Neith Boyce

#### A Provident Woman

Miss Clayber resolutely strangled a yawn as she adjusted her stylographic pen and opened her notebook on the shelf made and provided therefor at the side of Mr. Hawley's desk. Mr. Hawley handed her an open letter and she copied the name and address. Then he dictated briskly, "Your letter of the 28th instant with regard to the showing made by your department during the past six months is at hand, and in reply I shall state frankly the position of the firm on the whole subject of the manufacturing department."

This scarce antiquarian book is a facsimile reprint of the original. Due to its age, it may contain imperfections such as marks, notations, marginalia and flawed pages. Because we believe this work is culturally important, we have made it available as part of our commitment for protecting, preserving, and promoting the world's literature in affordable, high quality, modern editions that are true to the original work.

Neith Boyce Hapgood (March 21, 1872 – December 2, 1951) was a United States novelist and playwright. She married Hutchins Hapgood on June 22, 1899. Together with Susan Glaspell, George Cram Cook, and others, they founded the Provincetown Players.



#### Act 7: The Finger of God by Percival Wilde

[The living room of Strickland's apartment. At the rear, a doorway, heavily curtained, leads into another room. At the left of the doorway, a bay window, also heavily curtained, is set into the diagonal wall. Near the center, an ornate writing desk, upon which is a telephone. At the right, the main entrance. The furnishings, in general, are luxurious and costly. As the curtain rises Strickland, kneeling, is burning papers in a grate near the main door. Benson, his valet, is packing a suitcase which lies open on the writing desk. It is ten-thirty; a bitterly cold night in winter.]

Strickland. Benson!

Benson. Yes, sir.

Strickland. Close the window: it's cold.

Benson [goes to the window]. The window is closed, sir. It's been closed all evening.

Strickland [shivers and buttons his coat tightly]. Benson.

Benson. Yes, sir?

Strickland. Don't forget a heavy overcoat.

Percival Wilde (March 1, 1887 – September 19, 1953) was an American author and playwright who wrote novels and numerous short stories and one-act plays. He also authored a textbook on the theater arts. Native to New York City, Wilde graduated from Columbia University in 1906, and worked for a time as a banker. He began writing plays in 1912.

Edward Alexander Wadsworth (29 October 1889 – 21 June 1949) was an English artist, most famous for his close association with Vorticism. He painted, often in tempera, coastal views, abstracts, portraits and still-life. He was also an engraver on wood and copper. In the First World War he was involved in transferring dazzle camouflage designs onto ships for the Royal Navy, and after the war he continued to paint nautical themes.



