



# **Museum**

by Tina Howe

**LABORATORY THEATRE**  
**Bridgewater State College**

BRIDGEWATER STATE COLLEGE LABORATORY THEATRE

presents

MUSEUM

by Tina Howe

Directed by Prof. Lee A. Dunne

Scenery and Lighting Design by Arthur L. Dirks

CAST (In Order of Appearance)

The Guard . . . . . Kevin LaVelle  
Michael Wall, 1st Photographer . . . . . Chris Ricci  
Jean-Claude . . . . . Francois Barbeau  
Francoise . . . . . Krista Watson  
Annette Froebel, Lost Woman . . . . . Lauren Mahan  
Liz . . . . . Jennifer M. Condon  
Carol . . . . . Stacey Fleming  
Blakey . . . . . Heidi K. Eklund  
Mr. Hollingsford, Lost Man . . . . . Peter Ashworth  
Elizabeth Sorrow, Silent Woman . . . . . Karen Foley  
Peter Ziff, Silent Man . . . . . Michael J. Leonard  
Mr. Salt, Man with Recorded Tour . . . . . Ivo Karmely  
Mrs. Salt . . . . . Lorri Finnegan  
Maggie Snow, Lost Woman . . . . . Lauren Mahan  
Bob Lamb . . . . . Brian Hickey  
Will Willard . . . . . Peter Ashworth  
Mira Zadal . . . . . Heidi K. Eklund  
First Woman in Passing . . . . . Krista Watson  
Second Woman in Passing . . . . . Jennifer Crist  
Barbara Castle . . . . . Lauren Mahan  
Barbara Zimmer . . . . . Heather Eggert  
Mr. Gregory, Man with Loud Recorded Tour . . . .  
Francois Barbeau  
Chloe Trapp, Curator . . . . . Karen Foley  
Ada Bilditsky, Curator's 1st Guest Lorri Finnegan  
Gilda Norris, Sketcher . . . . . Heidi K. Eklund  
Tink Solheim . . . . . Jennifer M. Condon  
Kate Siv . . . . . Krista Watson  
Bill Plaid, Curator's 2nd Guest Ivo Karmely  
Lillian, 1st Laughing Lady . . . . . Lauren Mahan  
Harriet, 2nd Laughing Lady . . . . . Heather Eggert  
May, 3rd Laughing Lady . . . . . Lorri Finnegan  
Giorgio . . . . . Brian Hickey  
Zoe, His Wife . . . . . Karen Foley  
Julie Jenkins, 2nd Photographer . . . . . Stacey Fleming  
First Guard . . . . . Peter Ashworth

Second Guard . . . . . Heather Eggert  
Steve Williams. . . . . Mark Goddard  
An Older Couple . . . . . Jennifer Crist  
Michael J. Leonard

Recorded Voices:

Announcer . . . . . Bob Ward  
Tour Voices . Sandra Arseneau, Laurie Jean Arnold

TIME: The Present

The play will be presented without intermission.

The works of art exhibited in The New Museum were created for this production by Professor John Heller of the B.S.C. Art Department. We especially acknowledge his ability to transform himself into Zachary Moe, Agnes Vaag, and Steve Williams and wish to express our greatest appreciation to him for all his work for this production.

Produced by special arrangement with  
BAKER'S PLAYS, Boston, Massachusetts.

We also wish to express our appreciation to Jack Cummings of Bridgewater Camera, Dr. Robert Ward of Bridgewater State College, and DauPhne Trenholm for providing photographic equipment. The Fuller Museum of Art in Brockton graciously provided the cast of the play & tour of their fine museum, and David and Nancy Clay donated materials for use in the Vaag sculptures.

PLEASE: NO SMOKING REFRESHMENTS,  
OR PHOTOGRAPHY IN THE AUDITORIUM.

PRODUCTION STAFF

Technical Director . . . . . Arthur Dirks  
Asst. Technical Director . . . . . Mark Johnson  
Business Manager . . . . . Dr. Richard Warye  
Stage Manager . . . . . Laurie Jean Andruk  
House Manager . . . . . Jennifer Duval  
Scene Shop Assistants . . . . Barbara Carlson, Michael  
Leonard, Sarah Thomas  
Business Staff . . . . . Joe Doyle, Krista Watson  
Barbara DiMartino, Seth Spencer  
Sound Operator . . . . . Barbara Carlson  
Master Electrician . . . . . Dan Gallagher  
RESPONSIBILITIES FROM THE LAB THEATRE CLASS  
Assistant to the Stage Manager . . . . Chris Ricci  
Script Researcher . . . . . Heather Eggert  
Properties . . . . . Ivo Karmely, Jennifer Condon  
Costume Co-Chairs. . . Heidi K. Eklund, Stacey Fleming  
Costume Team Leaders . . Karen Foley iorri Finnegan,  
Lauren Mahan, Heather Eggert  
Master Carpenter . . . . . Peter Ashworth  
Assistant Carpenters . . . Kevin LaVelle, Brian Hickey

Williams Artworks constructed by Lauren Mahan

Vaag Artworks constructed by John Heller

Maurine Lindquist, Grace DeAbreu, Andy Gillis, Paula  
Querzoli, Joe Spencer, and Joe Weathers of the Semi-  
nar in Public Relations taught by Dr. Thomas Mickey  
prepared the publicity campaign.



**AMERICAN  
COLLEGE  
THEATER  
FESTIVAL XXII**

**AMERICAN COLLEGE THEATER FESTIVAL XXII**

**PRESENTED AND PRODUCED BY THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS**

This production is a Participating entry in the American College Theater Festival (ACTF). The aims of this national educational theater program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for adjudication by a regional American College Theater Festival representative. The production is also eligible for inclusion at the ACTF regional festival. Eight ACTF regional festivals are produced nationwide each year, and from these festivals up to six productions are selected to be part of the noncompetitive ACTF national festival at the John F. Kennedy Center for the Performing Arts each spring. ACTF also sponsors regional and national level awards, scholarships, and special grants to student actors, playwrights, designers, and critics.

Last year more than 800 productions and 17,000 students participated in the American College Theater Festival nationwide. By entering this production in ACTF, our department is endorsing the ACTF goals to help college theater grow and to focus attention on the exemplary work produced in university and college theaters across the nation.

# **THE BROKEN SILENCE**

**Exhibit Catalog**

**THE NEW MUSEUM**

**Nov. 29--Dec. 9, 1989**

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WINTER EXHIBITION, THE NEW MUSEUM

THE BROKEN SILENCE

AGNES VAAG was born March 4, 1965, in St. Cloud, Minnesota. Her childhood in Minnesota led to her interest in wildlife and natural specimens from the great outdoors. In her teenage years she took advantage of every opportunity to visit museums and galleries in Minneapolis and St. Paul, with an occasional trip to Chicago. Forsaking college for study on her own, she moved to New York City, taking up residence in a fourth floor walk-up studio/apartment in Soho. Her exceptional talent is remarkably displayed in her works, all of which depend upon found materials which she collects on frequent expeditions to Central Park and other public parks and recreational areas away from the city. Her constructions are decorative and occasionally menacing, being composed primarily of shells, animal teeth, feathers, fur, claws, bone, scales, sponges, and antennae.

"PROMETHEUS SINGED." 1989.

On loan from the Minneapolis Institute of Fine Arts

"SOCRATIC DIALOGUE," 1988.

On loan from The Corcoran Gallery of Art

"THE TEMPTATION AND CORRUPTION OF WILLIAM BLAKE," 1988.

On loan from the Whitney Museum of American Art

"ABRAXAS," 1988.

On loan from the Whitney Museum of American Art

"ODE TO EMILY DICKINSON." 1988.

On loan from the Rhode Island School of Design

"THE HOLY WARS OF BABYLON RAGE THROUGH THE NIGHT," 1989.

On loan from the private collection of Igmur Vaag

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ZACHERY MOE was born in Fort Wayne, Indiana, Nov. 18, 1952. A hearing child raised by deaf parents, little is known about his early life, although it is reported that he was drawing expert pictures of his toys at the tender age of three. He has now come to the attention of the art world as a conceptual painter, presenting a fundamentalist

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version of Dada. His emphasis on the monochromatic notwithstanding his work is remarkable for its striking contrasts of tone, light, and dimension.

**"LANDSCAPE I, 1989.**

Acrylic emulsion and wax on canvas

**"LANDSCAPE II," 1989.**

Acrylic emulsion and wax on canvas

**"SEASCAPE VII," 1989**

Acrylic emulsion and wax on canvas

All above on loan from the Sidney  
t(Rubin Gallery

**"STARSCAPE 19," 1989**

Acrylic emulsion and wax on canvas  
On loan from the artist

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STEVE WILLIAMS was born October 30, 1946, in Santa Rosa, CA. He studied at the Leonardo daVinci School and had his first one-man show at the Dilexi Gallery, San Francisco, in 1967, an exhibition of animal heads in cement which in their open framework and pitted surfaces were a powerful refutation of the prevailing modern traditions of neat forms, clean surfaces, and truth to materials. Williams lived in Paris from 1967 through 1973 where he exhibited in a group show at the Galerie Maeght, visited Giacometti's studio, and was exposed to and impressed by the works of Paul Klee, Dada, and Surrealism. His sculpture thereafter presented anguished images of the anonymity of modern man, using cast-off objects assembled according to an indisputable human framework. Since 1979, Williams' sculpture, although still governed by the principles of assemblage, comprise more simply structured monumental components incorporated with technological precision into quite different icons of modernity.

**"WET DREAM LEFT OUT IO DRY," 1988.**

Construction of rape, cloth, paper mache, wire, leather, wood, plaster.  
and fiberglass

On loan from the Los Angeles County Museum of Art