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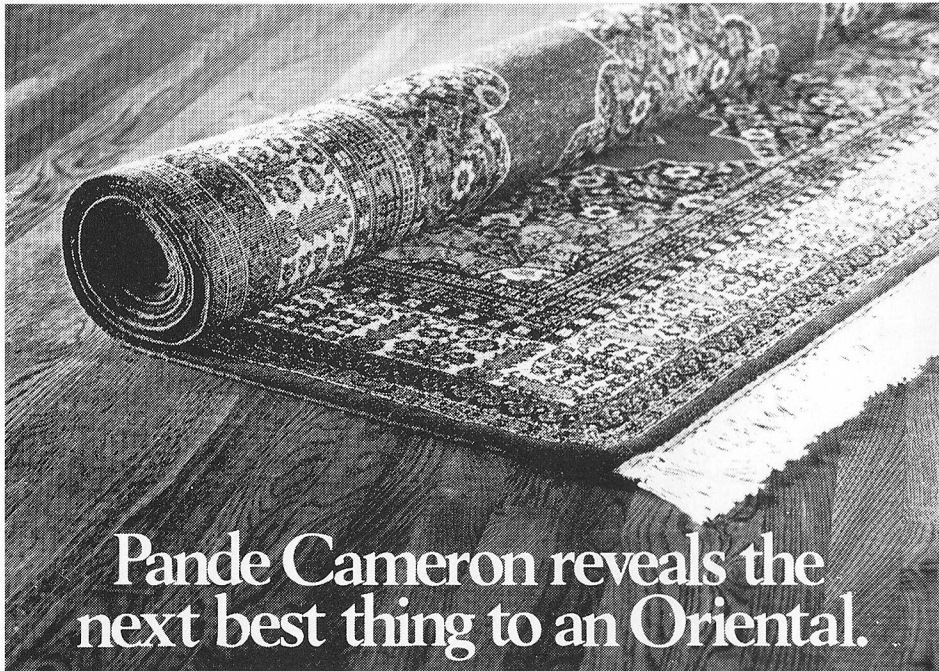


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## A Contemporary Theatre

Gregory A. Falls  
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Louise Campion Cummings  
Administrative Manager

Phil Schermer  
Production Manager

in association with

**W. Hunter Simpson**

presents

## STARTING HERE, STARTING NOW

Lyrics by Richard Maltby, Jr.

Music by David Shire

Opening September 25, 1980

<b>Director/Choreographer</b>	Judith Haskell
<b>Musical Director</b>	Stan Keen
<b>Set &amp; Properties Designer</b>	Shelley Henze Schermer
<b>Costume Designer</b>	Laura Crow
<b>Lighting Designer</b>	Paul W. Bryan
<b>Technical Director</b>	Phil Schermer
<b>Production Stage Manager</b>	Eileen MacRae Murphy
<b>Stage Manager</b>	Michael Weholt

### THE CAST

Gwen Arment  
Nancy Callman  
Robert Manzari

### THE MUSICIANS

Stan Keen, *Piano*  
Bill Kotick, *Percussion*  
Scott Weaver, *Bass*

THERE WILL BE ONE 15-MINUTE INTERMISSION

• • •

*STARTING HERE, STARTING NOW* is presented through special arrangement with Music Theatre International, 119 West 57th Street, New York, New York, 10019.

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**MUSICAL NUMBERS**

ACT ONE

The Word Is Love.....Company  
Starting Here, Starting Now.....Company  
A Little Bit Off.....Gwen  
I Think I May Want To Remember Today.....Gwen & Nancy  
Beautiful.....Company  
We Can Talk To Each Other.....Bob  
Autumn.....Nancy  
Just Across The River.....Company  
I Don't Remember Christmas.....Bob  
I'm Going To Make You Beautiful.....Gwen  
I Don't Believe It.....Company  
I Hear Bells.....Bob  
Crossword Puzzle.....Nancy  
Pleased With Myself.....Company

ACT TWO

Hey There Fans.....Bob  
Girl Of The Minute.....Company  
A Girl You Should Know.....Nancy  
Travel.....Company  
Watching The Big Parade Go By.....Gwen  
Flair.....Bob  
What About Today.....Nancy  
One Step.....Company  
Song Of Me.....Gwen  
Today Is The First Day Of The Rest Of My Life.....Gwen & Nancy  
A New Life Coming.....Company

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# Welcome to ACT!

As you may be one of our newer audience members, there are some things which may be helpful for you to know:

**IF YOU ARE LATE...** you will not be seated until the first intermission. You can watch the play from the upper lobby only. Because ACT is a small, intimate theatre, this policy is designed to assure the comfort of both the audience and the performers. The lobby lights flash off then on once at ten minutes to curtain, twice again at five minutes to curtain.

**BABES IN ARMS** are not permitted.

**SMOKING** in downstairs and outer lobby only.

**TAKING PHOTOGRAPHS** or making recordings during the performance is strictly forbidden.

**REFRESHMENTS...** are available in the downstairs lobby only, one-half hour before curtain time and during intermissions. No drinks may be taken into the seating areas.

**DOCTORS...** expecting calls during performances may give their names and seat locations to the House Manager, and the number 285-4314 to their call service.

**NO TICKET REFUNDS CAN BE MADE...** and only season subscribers may exchange tickets for another performance of the same show, providing the box office receives the tickets 24 hours before the date and time printed on the tickets.

**IF YOU CANNOT ATTEND A PERFORMANCE...** please consider donating

your tickets to ACT. We will be happy to send you a letter so that you can use your donation as a tax deduction. Call 285-5110, to give the box office your seating locations.

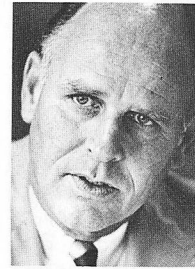
**IF YOU ARE PHYSICALLY DISABLED...** we ask that you arrive at least 20 minutes prior to the curtain time. ACT is not barrier free (but we're working on it), but our house staff will help in any way possible. A call to the ACT Box Office, 285-5110, at least one day before will enable our staff to make arrangements for your comfort and convenience.

**STUDENTS AND SENIOR CITIZENS...** can buy single tickets for \$4.00, one-half hour before curtain time, if there are seats available.

**TO OUR OPENING NIGHT AUDIENCE...** complimentary refreshments and wine are served in our rehearsal room, Backstage, following the opening night show, to honor the cast. You are invited to be ACT's guests.

**GROUP DISCOUNTS** for theatre parties of twenty or more persons are available. Discounts range from 10 to 20 percent off, depending on the size of the group and the performance date. To arrange for group sales—for a corporate family event, a couples' night out, or a fundraising benefit for your organization or business—call Louise Cummings, 285-3220.

# The Company



**ASSOCIATE PRODUCER W. HUNTER SIMPSON** is President and Chief Executive Officer for Physio-Control Corporation in Redmond, a position he has held since 1966. Mr. Simpson is a former member of the ACT Board of Directors. He is also


President of the University of Washington Alumni Association, President of the Overlake Hospital Foundation, and President and Director of CAPRI of America (Cardio-Pulmonary Research Institute). Mr. Simpson serves as Trustee for the Pacific Science Center, as well as for the Washington State International Trade Fair. He was honored as the 1980 "Salesman of the Year" by the Sales and Marketing Executives of Seattle and is an active member of the Seat-

tle Yacht Club, Washington Athletic Club, Seattle Rotary Club and the Tacoma Club. Through his generous support of ACT, Mr. Simpson becomes the first Associate Producer in the theatre's history.



**GWEN ARMENT** began her professional career playing "Fatima" in *The Boys From Syracuse* at Chicago's Goodman Theatre. She then understudied the role of "Nanette" in the 1st National Company production of *No No Nanette*. After moving to


New York she made a tour of *Applause* with Eva Gabor, followed by a tour of *The Unsinkable Molly Brown* with Tammy Grimes and Howard Keel, and then *Gypsy*



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with Dolores Gray. Among her many credits since then are "Ruby" in *Dames At Sea*, "Agnes" in *I Do! I Do!*, a season of original musicals at the John Drew Theatre in East Hampton, "Smitty" in *How To Succeed In Business* with Don Porter, the Broadway show *A Broadway Musical*, and the Dionne Warwick CBS-TV special *The All-Star Jazz Show* in which she danced with George Fiason and Company. In the past year Gwen has performed *Side By Side By Sondheim* at the Barter Theatre in Virginia, "Liz" in *The Philadelphia Story* and "Joanne" in *Vanities* at The Pennsylvania Stage Company, a national industrial show tour for Kinney Shoes, and "Charity" in *Sweet Charity* at the Montclair Operetta Club in New Jersey.



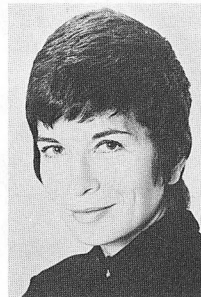
**NANCY CALLMAN**

appeared most recently on Broadway in the Stephen Sondheim-Hal Prince musical *Sweeney Todd*. Also on Broadway she was featured in the Bernstein-Lerner bicentennial tribute *1600 Pennsylvania Avenue*. Off-Broadway, Nancy has appeared in many musical revues; most recently, *Hit Tunes From Flop Shows*, at the Players Club, and *Broadway a la Carte*, at the Rainbow Room. In regional theatre productions, she has appeared as "Anita" in *West Side Story*, "Evie" in *Stop The World I Want To Get Off*, and "Fiona" in *Brigadoon*. Nancy began her musical training by playing the piano at age 4½ and later studied voice with Ellen Faull at the Manhattan School of Music. Nancy has performed many leading roles with New York City opera companies and with opera houses and symphony orchestras around the country. She also has a nightclub act which she has performed in New York City at the Copacabana, Reno Sweeney, Ted Hook's Onstage, Trude Heller's, the Rainbow Room, Club Ibis and The West Bank Cafe.



**ROBERT MANZARI**

has just finished appearing as "Clint Harkness" in the television series *As The World Turns*. He has also been seen on *The Love Of Life*, *Sesame Street*, and in numerous tv commercials. After working with the Metropolitan Opera Studio, he performed in the world premiere of Gian Carlo Menotti's *Tamu Tamu*. Bob appeared in the pre-Broadway productions of *Polly*, at the Chelsea Theatre, and *Hit The Deck*, at the Goodspeed Opera House. He also appeared in New York as "Billy" in the Equity Library Theatre revival of *Carousel* and in *Love Song* and *Mademoiselle Colombe*. He has worked extensively in regional, stock and dinner theatre, including such roles as "Biff" in *Death of a Salesman*, "Perchick" in *Fiddler on the Roof*, "Buzz" in *Applause*, "Bassanio" in *Friends of Mine*, "Ernest" in *Cabaret*, and "George" in *She Loves Me*.



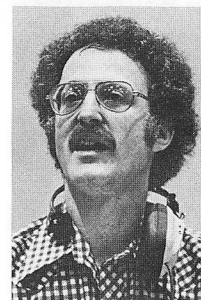
**DIRECTOR/  
CHOREOGRAPHER  
JUDITH HASKELL**

has directed twice before at ACT, having staged *Anything Goes* in 1978 and *The Club* in 1977. She also directed *Side By Side By Sondheim* for The Seattle Repertory Theatre. Last year, Judith won the Cleveland Critics' Circle Award as Best Director for her production of *Something's Afoot* at the Cleveland Playhouse. Recently she directed *A History of the American Film* and *Second Man*, choreographed *Showboat* for Wolftrap and *The Gypsy Baron* for the Glimmerglass Opera Company, and directed and choreographed *The Cutty Sark Men's Fashion Awards Show*.



**LYRICIST RICHARD  
MALTBY, JR.,**

met David Shire at Yale University, where they wrote two musicals during their undergraduate days. With Shire composing, he wrote the book and lyrics for *The Sap of Life* and the lyrics for *Love Match* and *How Do You Do, I Love You*. Maltby is also a director and staged the record-breaking Philadelphia Drama Guild productions of *Long Day's Journey Into Night* and *The Glass Menagerie*, both starring Geraldine Fitzgerald. He also directed Ms. Fitzgerald's cabaret *Street Songs*, co-authored the musical version of *Juno and the Paycock*, and co-directed the American premiere of Peter Nichol's play *Chez Nous*. He received a Tony Award for his direction of the Broadway show *Ain't Misbehavin'* in 1978 and is reported to contribute crossword puzzles to *Harper's* magazine.



**COMPOSER  
DAVID SHIRE**

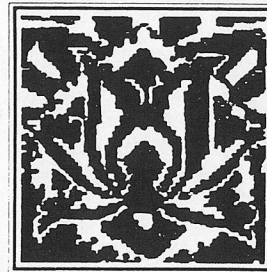
writes music for the stage, films, television and records. His theatre scores include the musicals *The Sap of Life*, *How Do You Do, I Love You* and *Love Match*, plus the incidental music for *The Unknown Soldier* and *His Wife* and the New York Shakespeare Festival's 1973 production of *As You*

*Like It*. Among his film scores are *All The President's Men*; *The Conversation*; *Farewell, My Lovely*; *The Taking of Pelham 1-2-3*; and *The Hindenburg*. His television work includes the music for *Alice* and the score for the tv film *Raid On Entebbe*, for which he was nominated for an Emmy. His music for the film *Norma Rae* was honored last year with an Academy Award. Among the many well known artists who have recorded his songs are Barbra Streisand, Andy Williams, Roberta Flack, Shirley Bassey, Pearl Bailey and Phyllis Newman.



**MUSICAL DIRECTOR/  
PIANIST STAN KEEN**

is also the musical director for the Emmy Award-winning children's series *Boomerang* on KOMO-TV. Stan is a two-time Emmy Award winner himself and, most recently, was the musical director for The Seattle Repertory Theatre's production of *Pal Joey*. This past spring he produced *Give Out The News* for the Kennedy Center's Imagination Celebration in Atlanta and Phoenix. It was later seen in Vancouver (B.C.). Stan is the founder and director of the Northwest Jazz Sextet, which last year released its premiere recording, *Journey Without Maps*, through Stan's own record company, Keen Records.



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**SET & PROPERTIES DESIGNER  
SHELLEY HENZE SCHERMER**

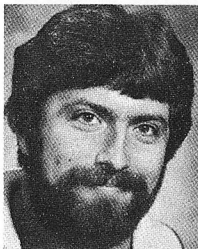
is a graduate of the University of Washington and has been ACT's property manager for seven years. In addition, she designed sets for ACT's productions of *Catholics* this season and *Man and Superman*, *Fanshen*, and *The Fantasticks* last season, plus *Henry IV, Part I*, *Ladyhouse Blues*, and *A Christmas Carol*. Shelley also designed the masks and scenery for The Young ACT Company's productions of *The Odyssey* and *A Wrinkle in Time*. She designed the entire working space of ACT's new cabaret theatre, The Backstage, for its inaugural production *Seattle Eclectic* in January and February of this year. Shelley has designed for The Seattle Repertory Theatre, The Empty Space Association, Intiman, The Palace Theatre and The Floating Theatre Company.



**COSTUME DESIGNER  
LAURA CROW**

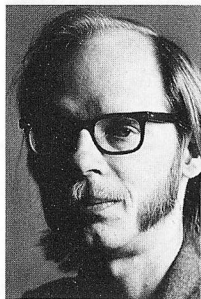
designed ACT's season opener, *For Colored Girls*. . . , and in June of this year was honored with a rarely-awarded Obie for "outstanding achievement in costume design" for her Off-Broadway work in New York. This year Laura's designs were seen in The Seattle Repertory Theatre's *Taming of the Shrew* and *Enemy of the People*, The Empty Space Association's *Dusa*, *Fish*, *Stas* and *Vi* and Intiman Theatre's productions of *The Lady's Not For Burning* and *Leonce and Lena*. She also designed *Hamlet* and *Mary Stuart* in full Elizabethan costume for the Circle Repertory Company in New York City, *Talley's Folly* with Judd Hirsch at the Mark Taper Forum in Los Angeles, plus the costumes for the PBS film *The Lathe of Heaven*. She created costumes for the original production of Lanford Wilson's *The 5th of July*, which will open in October on Broadway. Her other Broadway credits include *The*

*Water Engine*, *Sweet Bird of Youth*, and *Warp*, for which she won a Drama Desk Award. Laura also won a Joseph Jefferson Award for *Misalliance*, starring Lynn Redgrave. She designed the premiere productions of *Sexual Perversity in Chicago*, *Angel City* and *The Landscape of the Body*. Among her other credits are designs for over 100 professional productions in London, Paris, Amsterdam, Berlin, Copenhagen, Belgrade and across America.



**LIGHTING DESIGNER  
PAUL W. BRYAN**

has worked as an electrician, carpenter and associate technical director for ACT for nine seasons. He was the lighting designer for ACT's presentation of *Otherwise Engaged* last season and previously for *Streamers* and *Ballymurphy*. He also designed the lighting for The Empty Space Association's production of *Hooters*. Paul was ACT's technical director for the main-stage productions of *Hollow Crown*, *Quiet Caravans*, *Of Mice and Men*, *Travesties*, and *Oh, Coward* (on ACT's mainstage and on the Alaska tour). He is a former president of the International Alliance of Theatrical Stage Employees (IATSE) #15.



**PRODUCTION MANAGER & TECHNICAL DIRECTOR  
PHIL SCHERMER**

received his master's degree from the University of Washington and has been ACT's technical director for the past five years. He designed lighting for *Catholics* and *Wings* this season and *Fanshen*, *The Water Engine*, and *The Fantasticks* last season, as well as for *The Shadow Box*, *Makassar Reef*, *A Christmas Carol*, *Desire Under The Elms*, *The Club*, and many other productions over the last fifteen years at ACT. At The Empty Space Association, Phil designed lighting for *American Buffalo*,

*A Prayer For My Daughter*, *Heat* and *Dusa*, *Stas*, *Fish* and *Vi*, among others. He has also designed lighting for The Seattle Repertory Theatre and its 2nd Stage, and designed sets for ACT's productions of *Butterflies are Free* and *Fire!*



**PRODUCTION STAGE MANAGER  
EILEEN MAC RAE MURPHY**

is in her seventh season as production stage manager for ACT. In the past nine years, she has stage-managed over 50 major productions. She is a graduate of the University of Washington, where she received her master's degree in directing. In 1976 she directed *Fire!* at ACT; in

1977, the *Whistlestop Review* for The Young ACT Company; and in 1979, ACT's production of *A Christmas Carol*. Among her other directing credits are *Intermezzo*, *Losers*, *Sunday Funnies* and *The Public Eye*. She has acted in productions of *The Crucible*, *Baal*, *Alice in Wonderland*, and *Playboy of the Western World*.



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### STAGE MANAGER MICHAEL WEHOLT

came to ACT in 1971 as an apprentice. Since then he has stage-managed and acted in several productions here, including *Plaza Suite*, *Makassar Reef*, *The Water Engine* and the first Young ACT Company tour of the western United States. He appeared in productions of *Loot*, *Macbeth* and *Three Sisters* at the University of Washington, and in *Cabaret* and *The Lover* at Western Washington State College. Michael studied film-making and play writing at the University of Washington.

### ADMINISTRATIVE MANAGER LOUISE CAMPION CUMMINGS

was appointed to this new position in September. She has been with ACT for five years, serving as the Press and Public Relations Director and the Public Relations, Marketing and Development Manager, responsible for the earned and unearned income areas of the theatre. A journalism degree from the University of California, Berkeley, led her to positions as a travel writer and then into public relations for Security Pacific National Bank in California. For six years Louise was the Communications Coordinator for Friends of Youth/Griffin Home in

Renton and she also served as a VISTA volunteer. She is currently a member of the board of Allied Arts of Seattle and is a past board member of Focus on Part-time Careers. She also teaches arts management for Cornish School.

### PRODUCING DIRECTOR GREGORY A. FALLS

is the founder of A Contemporary Theatre, where he has directed more than 50 productions, including *Catholics*, *Fanshen* last season and *Henry IV, Part I* and *Ballymurphy* the year before.

He adapted for the stage and directed *A Christmas Carol*, *The Odyssey* and *A Wrinkle in Time* for the Young ACT Company and he is the author of *The Forgotten Door*, which the YAC toured for its 1978/79 season. Greg founded the Champlain Shakespeare Festival in Vermont, where he remained as Artistic Director for four years. For ten years he was the executive director for the School of Drama at the University of Washington. A Fullbright Scholar, he is listed in *Who's Who in the American Theatre* and in *Who's Who in the West*. Among other honors, he received a Gold Medal from ACTF, John F. Kennedy Center, in 1973 for his contribution to American theatre. Last year he was chosen to represent the United States at an international theatre festival in Belgrade, Yugoslavia.

## CONTRIBUTORS

(List compiled as of August 7, 1980)

A Contemporary Theatre wishes to thank the following people for their contributions to the 1980 Challenge Campaign, as well as many others who wish to remain anonymous or whose gifts were less than \$25.

In addition, ACT gratefully acknowledges support by the Corporate Council for the Arts in Seattle, the National Endowment for the Arts (a Federal agency), PONCHO, and the Washington, King County and Seattle Arts Commissions.

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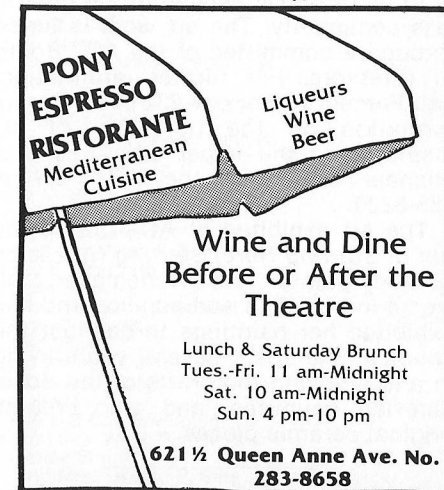
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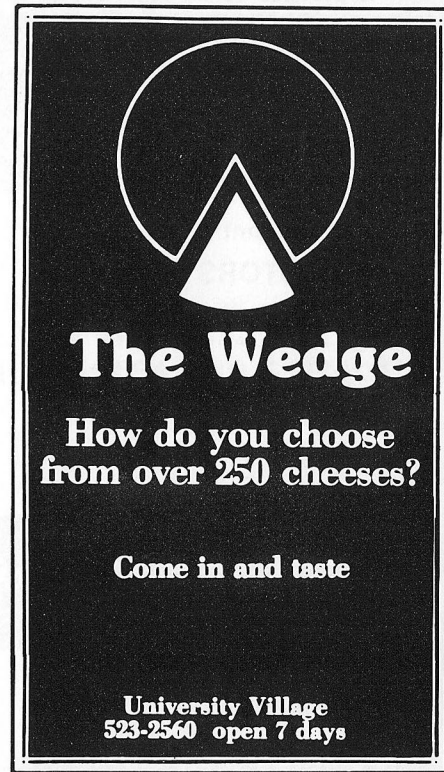
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The art exhibited at ACT during the run of *Starting Here, Starting Now* is by Seattle painter Jill Nunemaker. Jill works in both oils and acrylics and has exhibited her paintings throughout the country. She spent several years living in and studying the crafts of the Scandinavian countries, and also creates original ceramic pieces.

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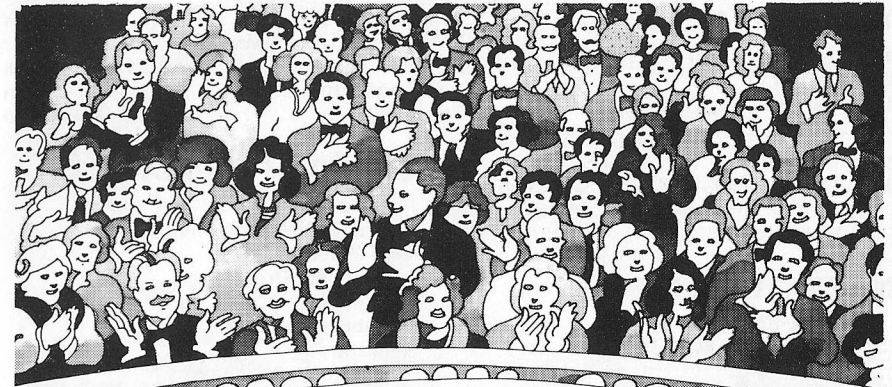
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