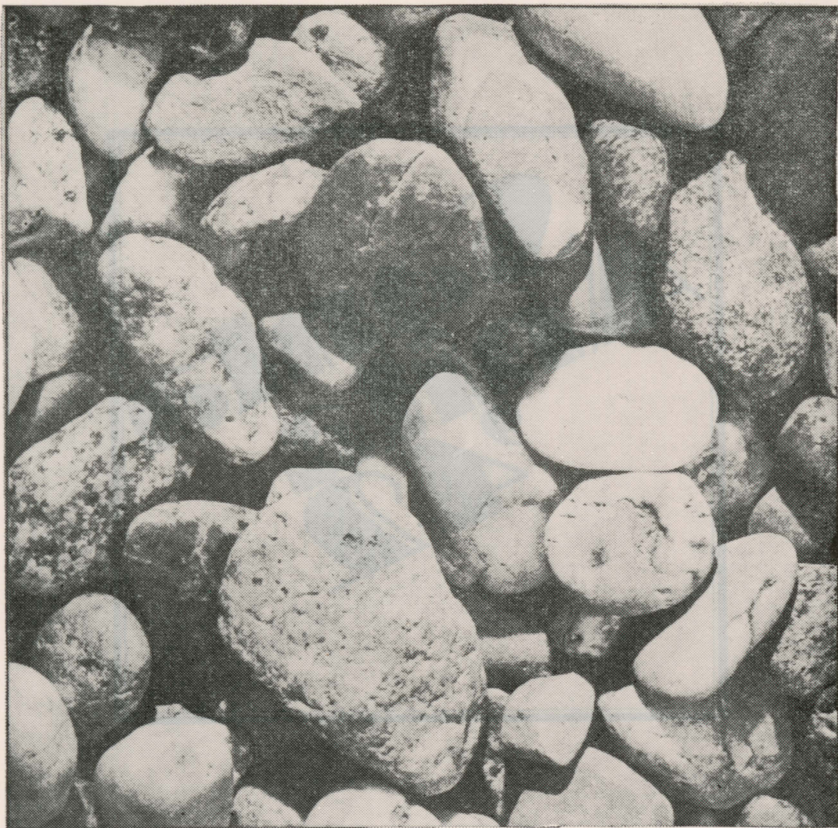




**Santa  
Anita  
'42**



**The Chelsea Theater Center  
of Brooklyn**

Artistic Director  
**Robert Kalfin**  
Executive Director  
**Michael David**  
Productions Director  
**Burl Hash**

presents

**Santa  
Amrita  
'42**

by Allan Knee

directed by Steven Robman

scenery designed by  
costumes designed by  
lighting designed by

with

Jeremy Unger  
Carol Oditz  
David Sackeroff  
Frank Anderson  
Henry Kaimu Bal  
Beth Dixon  
William Knight  
Tom Matsusaka  
Lani Gerrie Miyazaki  
Mary Mon Toy  
Stephen D. Newman  
Sab Shimono  
Conrad Yama  
Peter Yoshida

production stage manager Abbe Raven

produced by special arrangement with Claire Nichtern

## Cast

(in alphabetical order)

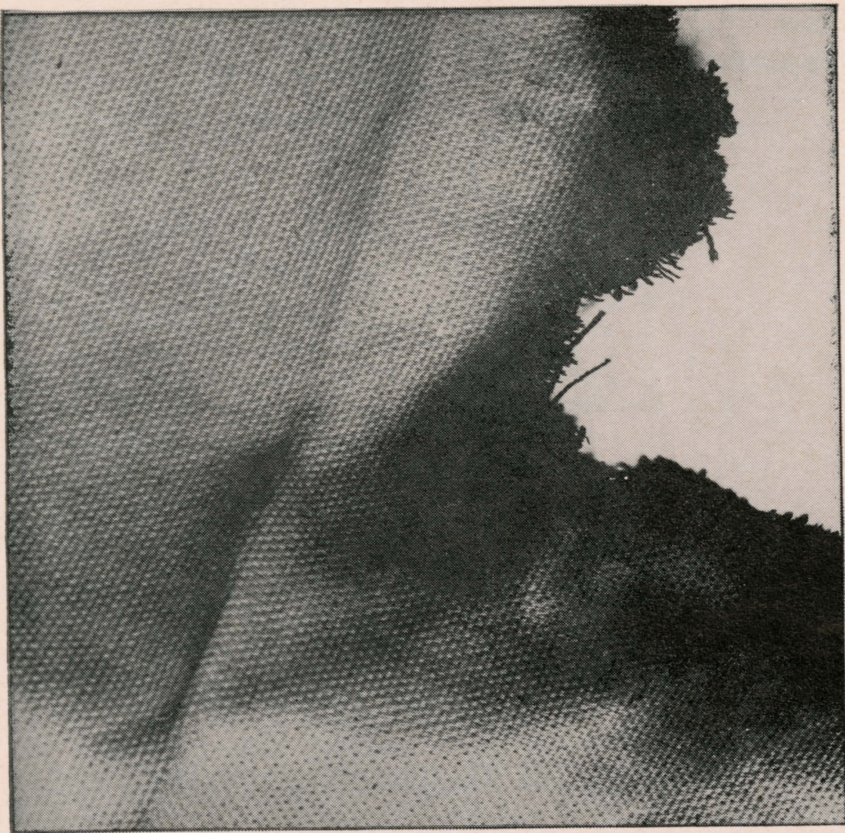
Frank Anderson	Third Immigration Official, FBI Agent, Public Address Announcer
Henry Kaimu Bal	Teacher
Beth Dixon	Second Immigration Official, Dresmaker, Citizen's Service Committeewoman
William Knight	First Immigration Official, Barker, Racetrack Announcer, FBI Agent, Public Address Announcer
Tom Matsusaka	Father, Serenader
Lani Gerrie Miyazaki	Tamako
Mary Mon Toy	Mother, Serenader, Mrs. Yamato
Stephen D. Newman	Paul
Sab Shimono	Michael
Conrad Yama	Satoru
Peter Yoshida	Chi Chi

### Understudies:

Roger Brown for W. Knight, F. Anderson, S. D. Newman.  
Judith Burke for B. Dixon.  
Tisa Chang for L. G. Miyazaki, M. Mon Toy.  
Tom Matsusaka for H. K. Bal, S. Shimono, P. Yoshida, C. Yama.  
Peter Yoshida for T. Matsusaka.

Understudies never substitute for listed players unless a specific announcement for the appearance is made at the time of the performance.

There will be one ten minute intermission.



**Frank Anderson** (Third Immigration Official, FBI Agent, Public Address Announcer)

was last seen at the Chelsea Theater Center in Isaac Babel's **Sunset** directed by Robert Kalvin. He has appeared in **The Iceman Cometh** at the Circle-in-the-Square Theater, **Love Of Life** on CBS, the films **Deathwish**, **Crazy Joe** and **Supercops**. In local tours and summer stock he has played in **Jacques Brel Is Alive And Well And Living In Paris, 1776**, and **The Sound Of Music**. He is a graduate of Emerson College in Boston, and has studied at Circle-in-the-Square in New York.

**Henry Kaimu Bal** (Teacher)

is a native of Hawaii whose ancestral strains include Polynesian, Chinese and Caucasian. The name Kaimu has been passed down from a member of the Kahunas or High Priests of the early Polynesian group. His theatrical experiences include work at regional theaters such as The Cincinnati Playhouse, The Long Wharf, ACT-Seattle, the Washington Theater Club and others, appearing in such plays as **Waiting For Godot**, **The Tempest**, **Indians**, **The Ecstasy Of Rita Joe**, **St. Joan**, **The Indian Wants The Bronx**, and **Hamlet**. In New York he has been seen in **The Miser**, **Murder In The Cathedral**, and **Danton's Death**. On television has been seen on **Hawaii Five-O**, **Gunsmoke**, and a number of commercials. He was educated at the University of Hawaii and the Stella Adler Studios in New York.

**Beth Dixon** (Second Immigration Official, Dressmaker, Citizens Service Committee-woman)

has spent three years at the McCarter Repertory Theater doing American and English classics. In New York she has been seen in new plays at La Mama ETC, the Hamm and Clov Company, and the New Federalist Theater.

**William Knight** (First Immigration Official, Barker, Racetrack Announcer, FBI Agent, Public Address Announcer)

began his career at the age of five by the side of Aimee Semple MacPherson in his native California. He is a graduate of Los Angeles City and State Colleges. Brought to New York by producer Hilly Elkins, he made his Broadway debut in **Oh! Calcutta!** He next appeared in New York in Gore Vidal's **An Evening With Richard Nixon**, Off Broadway in **The Cherry Orchard** and in Allan Knee's **The Minister's Black Veil** based on a Nathaniel Hawthorne story. In Los Angeles, he played Essex in **Elizabeth The Queen**, Sergius in **Arms And The Man**, Hotspur in **Henry IV** and Iago in **Othello**. His television credits include **Star Trek**, **The Legend Of Robin Hood**, and **Peyton Place**, as well as commercials. On the dinner theater circuit he has appeared in **Bell, Book And Candle**, **Come Blow Your Horn** and **Any Wednesday**.

**Tom Matsusaka** (Father, Serenader)

was most recently featured on Broadway as Banzo in **Ride The Winds** and prior to that as Ito in **Mame**. He created the role of Satoru in the Clark Center production of **Santa Anita '42**. He has appeared in **Jungle Of Cities** at the New York Shakespeare Festival, **Anything Goes** and in the I.A.S.T.A. production of the Kabuki drama **Kanjicho**, which was also performed at the Library of Congress. On the screen Mr. Matsusaka was seen in **The Private Navy Of Sergeant O'Farrell** and **The President's Analyst**. Television audiences saw him in Terrence McNally's **Boticelli**. Born in Hawaii and educated at Michigan State University, he continues his training with Mary Tarcai and Daniel Serra.

**Lani Gerrie Miyazaki** (Tamako)

has been seen on Broadway in **Sticks And Bones** and as Suzy in **The World Of Suzy Wong**. She also toured as Suzy with the First National Company for nine months. Off Broadway she has appeared in **Richard III** directed by Rip Torn, **The Happy Bar** at the Actors Studio, **Vinyl Visits An F.M. Station** at The Playwrights Unit, **Tokyo Diary** at Cafe La Mama, **The Chicken Coop Chinaman's Pregnant Pause** and **Year Of The Dragon** at the American Place Theater and in the workshop production of **Santa Anita '42** at Clark Center. Her film credits include **The Organization** with Sidney Poitier, **Interplay**, and **School Play**, a Cannes Film Festival entry. Her television appearances include the regular role of Toki in **Mr. Broadway** and guest appearances on **Secret Storm**, **The Jackie Gleason Show**, **The Reporters**, **U.S. Steel Hour**, **Miami Undercover**, **Hong Kong**, **Jimmy Dean**, and **The Ed Sullivan Show**. Her credits also include numerous commercials and modeling work.

**Mary Mon Toy** (Mother,  
Serenader, Mrs. Yamato)

made her Broadway debut as Mamselle Honolulu in the Harold Arlen/Truman Capote **House Of Flowers** and she originated the comedy role of Minnie Ho "who forgot to ask for any money" in **The World Of Suzy Wong**. In the recent **Kojak** Special "The Chinatown Murders" she played an 80 year old Cantonese grandmother for which The L. A. Times singled out her performance.

**Stephen D. Newman** (Paul)

will be remembered by Chelsea Theater-goers as MacHeath in the highly lauded **Beggar's Opera** three seasons ago when Variety's Off-Broadway poll of New York critics voted him Best Actor in a Musical. Since then, New York audiences have seen him in such diverse roles as George Washington in Gore Vidal's **An Evening With Richard Nixon**, Landolph in **Emperor Henry IV** with Rex Harrison, and Buckingham in Michael Moriarty's **Richard III**. A native of Seattle and trained at Stanford University, Mr. Newman has performed in dozens of productions with his wife, actress Ruth Hunt; these include tours of **Jesus Christ Superstar** and **Crown Matrimonial**, and Dame Judith Anderson's **Hamlet**. On television this fall, Mr. Newman appeared with Robert Culp in **Sea To Shining Sea** and in film he played the sculptor in John Korty's **Funny Man**.

**Sab Shimono** (Michael)

has been seen on Broadway in **Mame**, **Lovely Ladies Kind Gentlemen**, and **Ride The Winds**. His Off-Broadway credits include **The Chicken Coop** **Chinaman's Pregnant Pause** at the American Place Theater and two years at La Mama ETC. His movie credits include **Hospital**, and **Puzzle Of The Downfallen Child**. He has been seen recently in the television movies **Pueblo** and **Run Valerie Run**. A graduate of The University of California at Berkeley, he has studied with Stella Adler and with Aaron Frankel at H. B. Studio. He is a recipient of the 1974 Clio Award for Best Actor in a Commercial.

**Conrad Yama** (Satoru)

has been seen in New York at The American Place Theater in **Year Of The Dragon**, on Broadway in **Flower Drum Song**, and **I Had A Ball**. At the Studio Arena Theater he appeared in **Box-Mao-Box**. His film credits include **The Chairman** with Gregory Peck. Mr. Yama trained at the Goodman Theater Center of Chicago, and at the University Street Playhouse at Fresno State College, Fresno, California.

**Peter Yoshida (Chi Chi)**

is a veteran of summer stock productions including **Tonight We Improve, No Exit, The Trail, Androcles And The Lion** as Ferrovius, **No More Peace** and **The Pleasure Of His Company** as Toy. His Off-Broadway credits include **Coriolanus** and **Troilus And Cressida** with the New York Shakespeare Festival in Central Park. Off-Off-Broadway he has played Bottom in **A Midsummer Night's Dream, Chou** in The Hamm and Clov Stage Company's **The Widow's House** and appeared most recently in **The Wild Man Of Borneo** at the Cubiculo and **Ponteach** at The American Theater Company. He is a graduate of the University of Illinois, Princeton Seminary and the American Theater Wing, and has studied at the American Academy of Dramatic Arts.

**Allan Knee (Playwright)**

is a graduate of the Yale Drama School. At Playwrights Horizons last season his adaptation of Hawthorne's **The Minister's Black Veil** and an earlier version of **Santa Anita '42** were performed. **Journey**, directed by Tom Moore for the American Film Institute, won several film awards. He is currently working on a six-part adaptation of **The Scarlet Letter** for Public Television.

**Steven Robman (director)**

is a 1973 graduate of the Yale School of Drama. Since leaving the Drama School, he has directed Allan Knee's adaptation of Hawthorne's **The Minister's Black Veil** at the Clark Center, **Of Mice And Men** at the Performing Arts Foundation Playhouse in Huntington, New York, **The Merry Wives Of Windsor** for the Augusta Repertory Theatre in Georgia, **Wait Until Dark** for the Vineyard Summer Theater in Martha's Vineyard, Lanford Wilson's **Ludlow Fair** for the St. Peter's Center/Theatre at Noon series, **Come Blow Your Horn** for the National Theatre Company, and the original workshop production of **Santa Anita '42**, also at Clark Center. Later this year, he will direct the third in the series of this season's Phoenix Theater Sideshows. Mr. Robman has taught acting at Yale College and was the 1972 director of the Williamstown Theatre Apprentice Workshop. From 1966 to 1968, he served as a Peace Corps volunteer in Senegal, West Africa.

**Jeremy Unger (set designer)**

has previously designed Chelsea's production of **Eros & Psyches** as well as assisting on **The Screens** and **Kaddish**. He has also designed sets for the National Shakespeare Company's productions of **As You Like It, Julius Ceasar** and **St. Joan**, and has been a guest instructor and designer at York College. Television viewers will best remember Mr. Unger for his legendary bread forest only to be surpassed by his dancing sandwiches. While away from his drafting table Mr. Unger can be found in the kitchen of his Brooklyn Heights restaurant, HENRY'S END.



**Carol Oditz** (costume designer)

Since coming to New York two years ago, Carol Oditz has designed numerous productions for Herbert Berghof including his New York production of **Prometheus Bound** starring Uta Hagen and Fritz Weaver, **Thou Shalt Not Lie** and **Dear Mr. Giordano** which will be made into a film this summer. Her designs have been seen in **The Morning After Optimism** and the U.S. premiere of **Bloomers**. This fall she designed Jean Erdman's **Haitian Suite** which is now touring the West Coast. She just finished costumes for a children's TV pilot for the TV Arts presentation to NET. Ms. Oditz is a graduate of The University of South Florida where she was the recipient of five Merit Award Scholarships and Costume Assistantships, and has had both drawing and sculpture exhibitions. She is presently involved in the formation of the Harbin Theater Company.

**David Sackeroff** (lighting designer)

designed the lighting for The New Repertory Theater's **The Lady From The Sea** directed by Robert Kalfin and designed both set and lighting for **Thieves Carnival** also for the New Repertory Theater. Off Broadway he designed sets and lighting for **Ionescopade**. He has worked for the American Conservatory Theater, The Berkshire Theater Festival, the Pacific Ballet, the Tufts Arena Theater and the National Theatre Company. He is currently designing sets and lights for **Joe's Opera** at St. Clements. A graduate of Brandeis University (MFA), he has studied under Howard Bay and is currently an Assistant Professor of Design at Queens College.

**Robert Kalfin** (artistic director)

A graduate of the Yale School of Drama (M.F.A. Directing), Mr. Kalfin founded the Chelsea Theater Center in 1965. In the Off-Broadway theater, he co-produced and directed **The Golem** and **An Evening Of European Theater**, and directed and adapted **The Good Soldier Schweik**. Later Off-Broadway productions, **Tarot** and **Kaddish**, originated at the Chelsea Theater Center.

Mr. Kalfin has directed university productions of **Opera-Opera**, **Sunday Costs Five Pesos**, **Three Parakeets**, and **Adam The Creator**. In summer theaters he has staged **Season In The Sun**, **The Seven Year Itch**, **The Little Hut**, **Ten Little Indians**, **The Solid Gold Cadillac**, **The Love Of Four Colonels**, **Anniversary Waltz**,

**Witness For The Prosecution**, **The Male Animal**, **Night Must Fall**, and **Private Lives**. His directing credits also include the Scandinavian touring production of **The Skin Of Our Teeth** (with E. G. Marshall and Sada Thompson) and Canadian and American regional theater productions of **The Glass Menagerie**, **The Rainmaker**, and **Puntilla And His Hired Man**.

Off-Off-Broadway, Mr. Kalfin staged **The Lady From The Sea** for the New Repertory Company. For the Chelsea Theater Center, he has directed **Five Days**, **One Of Us Has Been Ignited**, **The Furthest Finger Of Fillmore**, **My Friend Weissman Is Back**, **Junebug Graduates Tonight**, **Christophe**, **The Judas Applause**, **An Evening With Huckleberry Finn**, **The Universal Nigger**, **Tarot**, **Kaddish**, **Sunset**, **Total Eclipse**, and **Yentl The Yeshiva Boy**.

**Michael David** (exec. director)

has been Executive Director of the Chelsea Theater Center for the past six years; he has also produced concerts (from **The Band** to **Sun Ra**); poetry reading (from Allen Ginsberg to Le Roi Jones); and films, as well as plays; he has conceived and managed Arts Projects in the East and Midwest; as a scene designer, he was the resident designer of the American Drama Festival for two years; as a teacher, he represented Yale/Harvard Southern Teaching Program in North Carolina, and is presently a member of the faculties of Pratt Institute and Yale University, where he received his M.F.A. in Production, Design and Administration.

**Burl Hash** (production director)

has been Production Director for all Chelsea productions for the past five seasons. He is a graduate of the University of Texas and received an M.F.A. from the Yale School of Drama. He is currently a faculty member of Pratt Institute's new Performing Arts Program.



## Chelsea Theater Staff

Artistic Director Robert Kalfin  
Executive Director Michael David  
Productions Director Burl Hash

### Community Services

Development Dir. Penny Peters  
Press Director Leslie Gifford  
Subscription Mgr. Mark Andrews  
Theater Manager Tim Wernet  
Promotion Assistant Leora Amdur  
Creative Direction Doug Johnson  
Staff Photographer Tom Victor

### Administrative

Business Manager Sandy Carlson  
Receptionist Jenny Spadola  
Asst. to Exec. Dir. Dick Green  
Asst. to Artistic Dir. Edith DeLuca  
Bookkeeper Pat Kelly

### Production

Prod. Coordinator Deborah Leschin  
Ginny Freedman  
Technical Director James Burke  
Costumer Carol Spier  
Costumer Assistant Gerti Sloan  
Property Master Jeff Kint  
Master Electrician Neil Mazzella

Advertising Mathew Serino  
Blaine Thompson Co.  
Performing Dogs

Counsel Squadron, Gartenberg,  
Elenoff & Plesent

Accountants Lutz & Carr

### Staff for Santa Anita '42

Asst. Stage Mgr. Judith Burke  
Electrician Ruis Woertendyke  
Soundman David Robbins  
Tech Crew Scott Hoskins  
Greg MacPherson  
Phillip O'Donnel  
Lenny Simoncek

### Credits for Santa Anita '42

Lighting Equipment by  
Bash Stage Lighting  
Sound by Gary Harris  
Special thanks to Marjorie Kellogg  
Special thanks to Mel Marvin  
Martial Arts Consultant,  
Harlan Carey Poe

**Santa Anita '42** is a professional production employing members of the Actor's Equity Association

## The Chelsea Theater Center of Brooklyn

in residence at the Brooklyn Academy of Music, is a non-profit, professional producing organization. It is supported solely by contributions from private individuals, foundations, corporations and government agencies as well as from our audiences. Chelsea's tenth season is being brought to you partially with the help of our friends, The National Endowment for the Arts, The New York State Council on the Arts, The New York City Office of Cultural Affairs, The Ford Foundation, The Rockefeller Foundation, The Shubert Foundation, The Mellon Foundation, The Rockefeller Brothers Foundation, and of course The Brooklyn Academy of Music.

**BOARD OF DIRECTORS:** Oliver Rea, Chairman; George A. Bari, Susan Bloch, Ben Edwards, Don Elliott, Seth Faison, Morton Gottlieb, Bruce Graham, Robert Kalfin, Helen Merrill, Evelyn Ortner, Anthony Perkins, Oliver Rea, Julien J. Studley, Jay R. Wolf. Honorary Advisory Committee: Harold Clurman, Barbaralee D. Diamonstein, Sally Genn, Kenneth Greenstein, John Houseman, Jules Irving, Richard Kirschner, Sidney Lainer, Lawrence Shubert Lawrence, Jr., Lucille Lortel, Milton Lyon, Harold Prince, C. Duryea Smith, Robert Whitehead.

## What's Happening In Manhattan

### At Chelsea's Westside Theater

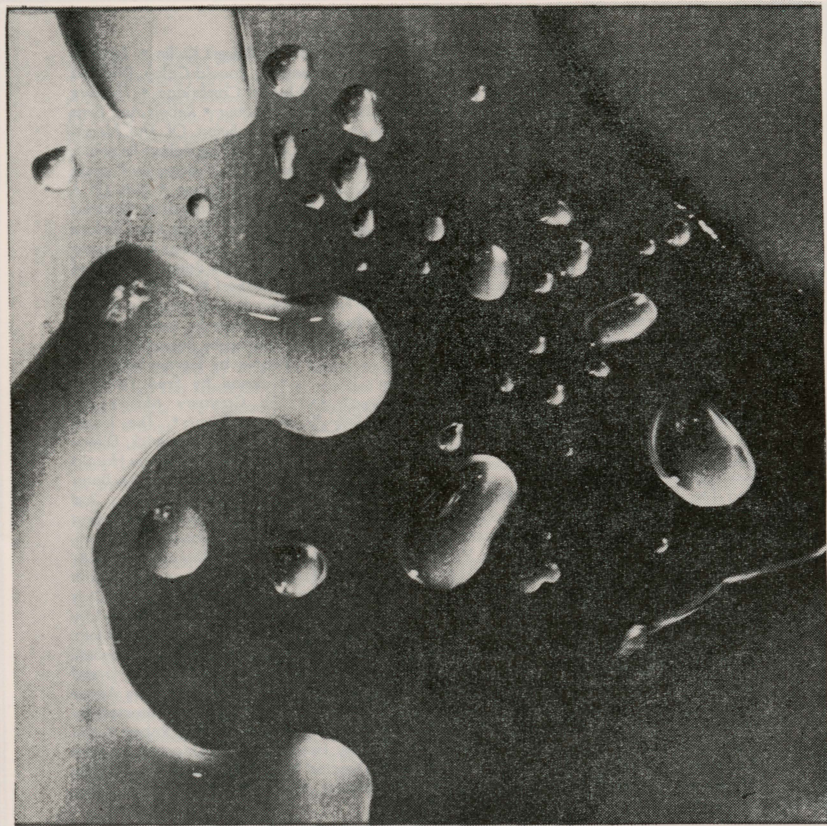
DIAMOND STUDS, a saloon musical based on the life of outlaw Jesse James, featuring North Carolina's Red Clay Ramblers and The Southern States Fidelity Choir, is a unique musical phenomenon incorporating both old and new music ranging from country fiddle and gospel to washboard and rock. The New York Times called it "the best show of its type since JACQUES BREL . . . You have tables, drinks, and dancing girls, and this hilarious, naive and 128 per cent American show. The whole evening is a gas!"

**At The Brooklyn Navy Yard** (a new cabaret featuring lunacy, food, and drink) downstairs at the Westside Theater.

THE MADHOUSE COMPANY OF LONDON, a band of hilarious zanies who've set New York on its ear. "EL GRANDE DE COCA COLA looks like MOON FOR THE MISBEGOTTEN compared to this crazy romp, which happily assails and obliterates every rule of good taste and decency." (After Dark)

### On Broadway

CANDIDE, winner of the N. Y. Drama Critics' Award for the "Best Musical of the Year." The only musical on Broadway with two pink sheep and its own jungle, the N. Y. Times calls CANDIDE "the most brilliant work Leonard Bernstein ever composed!" Chelsea's production of CANDIDE is alive and well at the Broadway Theater delighting audiences and sending a small profit back to Brooklyn to help support Chelsea's non-profit operation.



1st SEASON - 1965-66: *Five Days* by Henry Zeiger, Directed by Robert Kalfin • *Triptych* by Ken McGuire, Directed by Barry Plaxen • *John Wilkes Booth* by Ronald Colby, Directed by Don Phelps • *The Communist* by Archie Shepp, Directed by Ed Cambridge • *The Eve Of The Green Grass* by Coleman Dowell, Directed by Sherwood Arthur • *Rebels And Bugs* by Wynn Appling, Directed by Charles Gordone • *The Final Solution Of The Negro Problem* by Tom Mechling, Directed by Robert Bielicki • *Nero And Fool* by Robert Reinhold, Directed by Jon Kaplan • *The Admiration Of Life* by Patricia Broderick, Directed by Patricia Broderick • *A Different World* by Rachel Erlanger, Directed by Barry Plaxen • *Birth Of A Rebel* by Richard Davidson, Directed by Mark Zalk • *Kid* by Edward Pomerantz, Directed by George Guidall • *Billy* by Russ Vliet, Directed by Edwin Wilson • *Three Days Before Yesterday* by Kevin O'Morrison, Directed by Thomas Bissinger • *Las Ventanas* by Roberto Rodriguez (In Spanish), Directed by Roberto Rodriguez • *One Of Us Has Been Ignited*, and *The Furthest Finger Of Fillmore* by Jerome Max, Directed by Robert Kalfin • *Johannes* by Bill Gunn, Directed by Roscoe Lee Browne • *My Friend Weissmann Is Back* by Robert Bonnard, Directed by Allan Marshall • *Psalms Are Psung On Psundays* by Jean Maljean, Directed by Michael Schultz • *The Fighter* by Mark Eisenstein, Directed by Robert Bielicki • *The Island Of Symmetrical* rected by Cynthia Belgrave Directed by Mort Siegel • James Spencer, Directed by Open Field (A Screenplay) ted by Patricia Broderick • Scott, Directed by Harold And *The Actress* (A Television Play) by John Glennon, Directed by John Glennon. 2nd SEASON - 1966-67: *Junebug Graduates Tonight* by Archie Shepp, Directed by Robert Kalfin • *Il Combattimento Di Tancredi E Clorinda* (Ballet-Opera) by Claudi Monteverdi, Joint production with Dance Theater Workshop, Choreography by Jeff Duncan. 3rd SEASON - 1967-68 (JOINT PROJECT WITH HUNTER COLLEGE): *This Bird Of Dawning Singeth All Night Long* by Phillip Dean, Directed by Osceola Archer • *Dewar's White Label*, It Is by H. N. Levitt, Directed by Robert Kidd • *Hymn To The Flea* by Ben Wilensky, Directed by Neil McKenzie • *Cry My Lord For The Chickens Have Met Their End* by Ronald Melo, Directed by Tom Millot • *Another Conception* by Sidney Davis, Directed by John Capelletti • *The Burial Committee* by Ottway Crockett, Directed by Robert Haddad • *My Friend Weissman Is Back* by Robert Bonnard, Directed by Robert Kalfin • *Edith Stein* by Arthur Giron, Directed by John Sillings • *Shield Of Achilles* by Aaron Weingarten, Directed by Lester Robbins. 4th SEASON - 1968-69: *Christophe* by John Gay, Directed by Robert Kalfin • *The Blood Of The Pig And The Bite Of The Dog* by Elizabeth Levin, Directed by John Capelletti • *Thunder In The Index* by Phillip Dean, Directed by Gladys Vaughn • *Big City Breakdown* by Henri Zeiger, Directed by Isaiah Sheffer • *The Watchpit* by Kit Jones,

Chelsea

Directed by Robert Bonnard • *Chronicle* by Florence Stevenson, Directed by John Sillings • *The Innocent Party*, and *The Wax Museum* by John Hawkes, Directed by Larry Loonin • *A Black Quartet: Prayer Meeting, Or The First Militant Minister* by Ben Caldwell, Directed by Irving Vincent; *The Warning, (A Theme For Linda)* by Ron Milner, Directed by Woodie King; *The Gentleman Caller* by Ed Bullins, Directed by Allie Woods; *Great Goodness Of Life (a Coon Show)* by LeRoi Jones, Directed by Irving Vincent • *The Judas Applause* by Gary Munn, Directed by Robert Kalfin. 5th SEASON - 1969-70: *Slave Ship* by LeRoi Jones, Directed by Gilbert Moses • *Goodbye, Dan Bailey* by Ken Bernard, Directed by George Guidall • *Things To Hear, Things To See (An Evening with Huckleberry Finn)*, A Musical with Music by Clay Boland; *Book and Lyrics* by Steve Brown, Directed by Robert Kalfin • *The Brass Butterfly* by William Golding, Directed by Allan Leicht • *Candaules, Commissioner* by Daniel C. Gerould, Directed by Robert Bonnard • *The Unicorn From The Stars* by William Butler Yeats, Directed by Josephine Nichols • *The Universal Nigger* by Gordon Porterfield, Directed by Robert Kalfin. 6th SEASON - 1970-71: *Saved* by Edward Bond, Directed by Alan Schneider • *Tarot* by Joe McCord, Directed by Robert Kalfin • *AC/DC* by Heathcote Williams, Directed by John Hirsch • *My Foot My Tutor and Self-Accusation* by Peter Handke, Directed by Wieland Schulz-Keil. 7th SEASON - 1971-72: *Four Americans: Now There's Just The Three Of Us* by Michael Weller, *Tall and Rex* by David Wiltse, Directed by Roger Simon; *The Reliquary of Mr. and Mrs. Potterfield* by Stephen H. Forman, *Things* by David Kranes, Directed by Dennis Rosa • *The Screens* by Jean Genet, Directed by Minos Volanakis • *The Interrogation of Havana* by Hans Magnus Enzensberger, Directed by Louis Criss • *Kaddish* by Allen Ginsberg, Directed by Robert Kalfin • *The Beggar's Opera* by John Gay, Directed by Gene Lesser • *Eros & Psyche* by John Argue, Directed by John Argue • *The Water Hen* by Stanislaw Ignacy Witkiewicz, Directed by Carl Weber. 8th SEASON - 1972-73: *Lady Day: A Musical Tragedy* by Aishah Rahman, Directed by Paul Carter Harrison • *Sunset* by Isaac Babel, Directed by Robert Kalfin • *Kaspar* by Peter Handke, Directed by Carl Weber • *The New Theater*, Paul E. Richards and Gerald Hiken • Iowa Theatre Lab; *The Naming* • El Teatro Campesino; *La Carpa De Los Rasquachis*, Directed by Luis Valdez • Video Free America; *The Continuing Story of Carel and Ferd*, Created by Arthur Ginsberg. 9th SEASON - 1973-74: *The Contractor* by David Storey, Directed by Barry Davis • *Candide* adapted from Voltaire by Hugh Wheeler, Score by Leonard Bernstein, Directed by Harold Prince • *Total Eclipse* by Christopher Hampton, Directed by Robert Kalfin • *The Madhouse Company: "The Wild Stunt Show."* • 10th SEASON - 1974-75: *Hothouse* by Megan Terry, Directed by Roe Allen. • *Yentl The Yeshiva Boy* by Isaac Bashevis Singer, adapted for the stage by Leah Napolin and Isaac Bashevis Singer, directed by Robert Kalfin • *Westside World Series: El Teatro Campesino; La Carpa de Los Rasquachis, The San Francisco Mime Troupe: The Mother and The Great Air Robbery* • *Diamond Studs* by Jim Wann, music and lyrics by Jim Wann and Bland Simpson, directed by John Haber, musical staging by Patricia Birch.



Program Design by The Performing Dogs

Photographs by Herb Bossardt

