



THE WHITE HORSE PLAYERS

Present

THE NEW LIFE

A musical drama based on
the work and teachings of Avatar Meher Baba.

In honor of Avatar Meher Baba's birthday

(February 25, 1894)

At Pittsburg Fine Arts Theatre,

Pittsburg, California

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1-700953

This NEW LIFE play was written by five Sufis who wish to give this love offering to Beloved Baba. (The script writers have taken some liberties with actual time sequences.)

PRODUCED by Duncan M. Knowles
DIRECTED by Kenneth Hastings
MUSIC & LYRICS by Henry S. Mindlin
MUSICAL ARRANGEMENTS by Neal Crockett
Sonya Lawson
Henry S. Mindlin
CHORAL DIRECTOR..... Lorenzo Durham
ORCHESTRA CONDUCTORS Sonya Lawson
Neal Crockett

With especial thanks
to John Krchniak
for his help.

TECHNICAL STAFF

Production Coordinator Bob Emrich
Stage Manager Edward Brooks
House Manager Eleanor Smith
Costumes Mary Knowles
Jamesina Brown
Carolyn Parker
Program Mary Knowles
Set Design Phillip Hocking
Leroy Parker
Lights..... Ronald Duce
and helpers
Sound Bob Emrich
Properties..... Pascal Kaplan
Ruth Mann

Stage Crew, Construction and Painting

Robert Miller
Johnathan Palley
Terry Curtis

Lonni Allen
Bryan Bennett
Diane Cobb
Scott Colt
Marta Cormier
Richard Cormier
Ronnie Deitrick
William Donahey
Jennifer Dye
Gary Gusick
Philip Hocking
Myra Hocking
Larry Hudson
Sidney Hutchison
Leonarda Ignaki

Pascal Kaplan
Richard Laurence
Robert Munson
Tighe O'Hanrahan
Carolyn Parker
Nicholas Remer
Ellen Sirota
Edson Skiff
Peter Skiff
Michael Smith
Charles Stifflemeyer
Fred Warren
Richard Watson
Robert Wilson
Virginia Williston

SYNOPSIS OF SCENES

Overture

ACT I (1936-37)

Scene 1. Christmas with the Ancient One in Nasik. The British and American lovers arrive and are greeted by Baba (1936).

Scene 2. Early dawn at Meherabad. The Eastern women await Baba's arrival with the Western women.

Scene 3. Disharmony in Nasik among the month-old arrivals, and an argument.

Scene 4. Baba's "Birthday Program" of February 18, 1937. The last of the 30,000 poor pass before Baba and the Eastern and Western followers sing of cooperation.

(The Western characters portrayed in the first act are not meant to appear negative or unworthy, but are symbolic of all people when they first come to love Baba -- even today -- and are pictured in their initial stages to show how love for the Master and his love for them swiftly transformed their lives. Many of them are still living and doing great work for Baba, as well as being daily examples to us all of his message of love and truth.)

ACT II (1949)

Scene 1. An allegorical presentation of the Avatar's descent to human level. The beginning of the New Life.

Scene 2. The men's meeting, early October 1949.

Scene 3. Dr. Abdul-Ghani sings his Song of the New Life to Baba, and the companions embark on their New Life, October 16, 1949.

INTERMISSION

ACT III (1949-50)

Scene 1. The cave in Sarnath, where the Buddha preached his sermon to his first disciples. The prayer which the companions read in the biting cold is paralleled allegorically to the Buddha and his disciples.

Scene 2. The companions begging in a village, northern India.

Scene 3. The Avatar's archetypal work. The companions find 100% honesty in business unrewarding.

(The results of the action in Scene 3 are now beginning to show with the present concern in the United States for honesty in merchandising.)

Scene 4. A companion breaks the condition of cheerfulness and is sent away by Baba.

Scene 5. The dispensary in Dehra Dun, March 1950.

(Scene 5 goes further in demonstrating on a miniature scale what Baba expects of humanity in the future on a vaster scale.)

Scene 6. Hopelessness and helplessness before God. The companions are at the end of their rope in bitter weather at Manjri Mafi.

ACT IV (1951-52)

Scene 1. Hyderabad, June 28, 1951. Baba explains the new phase which he must undertake: "Man-o-nash" -- the annihilation of the mind.

Scene 2. Baba's seclusion work and the religious models.

Scene 3. The Doves

Scene 4. The Man-o-nash work is completed. The orchestra portrays the completion of the work.

Scene 5. The dhuni fire, in which all external rites and rituals of all the world religions are burned. This act ushers in the New Humanity.

(Baba's first dhuni fire was made at Meherabad in 1925 at a time when some far-off villagers came to him begging for rain for their crops. Being compassionate, Baba told them to return to their villages and not to worry. He then ordered the mandali to make preparation for a dhuni to be lighted. Wood, sandalwood, clarified butter (ghee), etc., were accumulated and placed in a shallow pit to receive the glowing coals which ultimately turn to ashes, which have their own value for devotees because they come from a saintly abode. When this first dhuni was lighted the mandali were told by Baba to sing Upasani Maharaj's arti. When the arti was half over it started to rain.)

CAST IN ORDER OF APPEARANCE

Characters

Cast

Act I Scene I

Will Backett	Craig Plumlee
Malcolm Schloss	Henry S. Mindlin
Garrett Fort	Ira Deitrick
Jean Adriel	Barbara Slovin
Elizabeth Patterson	Kate Oliver
Kitty Davy	Stephanie Getz
Margaret Craske	Robin Adler
Delia De Leon	Cecile Crockett
Rano Gayley	Dolores Lux
Norina Matchabelli	Kathleen Childers
Mary Backett	Jean McKee
MEHER BABA	Zuheir Al-Faqih
Chanji	Paul Reber
Kaka	James Peterson

Act I Scene 2

Naja	Myra Hocking
Valu	Tracy Craig
Mani	Barbara Durham
Mehera	Kathryn Wiederhold
Khorshed	Helene Epstein
Gulmai	Gail Smith

Act I Scene 4

Adi	Rick Isaacs
Chullander	David Kershaw
Pendu	Richard Cruser
Gustadji	Kevin Kenutfield

Act II Scene 3

Eruch	Richard Carroll
Dr. Donkin	Ronald Duce
Dr. Ghani	Peter C. Brooks
Baidul	Lee Slimmon
Padri	Philip Hocking
Ali Akbar	Ken Hastings
Dr. Daulat Singh	B. Frank Wells III
Dr. Nilu	Leroy Parker
Vishnu	Donald Davenport

Act III Scene 1

Buddha	Tighe O'Hanrahan
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Act III Scene 2

First Woman	Patricia Hakanson
Second Woman	Lorraine Smith
Youth	Michael Corrinet
Lad	Richard Klein
Third Woman	Melody Dickinson
Fourth Woman	Margaret Watson
Fifth Woman	Martha Lewis

Act III Scene 4

Dr. Goher	Sharon Overton
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Act III Scene 6

Man With Goods	Michael Bondi
Poor, Easterners, Buddhists and Bearers	members of cast and chorus

CHORUS

Robbie Basho
Benedict Clark
Lorenzo Durham
John Hawkins
Robert Hippler
Laurence McGilvary
Charles Parker
Michael Pettingill
Allen Shulak
Charles Walker

Judy Ardine
Patricia Hakanson
Sidney Hutchison
Jeanne Kerr
Winifred Kershaw
Charmian Knowles
Karen Oppie
Rebecca Palley
Robyn Renkas

ORCHESTRA

Violins

Connie Ehmke
David Lawson
Steve Bonacich
Nancy Julian
Flora Lee McGuire
Susan Stevens
Paul Weston

Violas

Helene Epstein
Ella Tarkman

Cellos

Bruce Kinnaberg
George Foreman
Loel Miller

String Bass

Bill Carpender
Glen MacOmber

Flutes

Taiga Holloway
Judy Schwartz
Stephanie Getz

Oboe

Allan Goodrich

Clarinet

Lillian Reamer
Donna Himot
John Skiff

Bass Clarinet

Roland Smith

Bassoon

Ben Jacobs

Alto Sax

Roger Seigal

French Horn

Judson Goodrich

Trumpet

Neane Crockett

Trombone

Bill MacAlaney

William Goodhue

Tuba

Rik Bogen

Pianists

Bernard Schwartz

Nadya Rose

Organist

Kate Oliver

Percussion

Channing Bartlett

Craig Boyan

David Overton

Harp

Margaret Patrick

Sitar

Bob Holcomb

MUSICAL NUMBERS

Overture Orchestra

Act I Scene 2

The Morning Cup Kathryn Wiederhold
Barbara Durham
Myra Hocking
Tracy Craig
Helene Epstein
Gail Smith
Melody Dickinson
Charmian Knowles
Robyn Renkas
Judy Ardine
Karen Oppie
Winifred Kershaw

Act I Scene 4

Cooperation Henry S. Mindlin
Stephanie Getz
Lorenzo Durham
Sidney Hutchison
Richard Cruser
Martha Lewis
Charles Parker
Kathleen Childers

Act II Scene 4

The Anthem of the New Life Peter C. Brooks
Chorus

Act III Scene 1

Sarnath..... Lorenzo Durham
Charles Parker
Allen Shulak
Michael Pettingill
Benedict Clark
Martha Lewis
Karen Oppie
John Hawkins
Charles Walker

Act III Scene 3

Ghee..... Richard Carroll
Richard Cruser
Ronald Duce
Barbara Durham

Act III Scene 6

Knowing What We Know Ronald Duce

Act IV Scene 4

Manonash..... Chorus and
Orchestra

Act IV Scene 5

New Humanity..... Chorus

THE NEW LIFE

"When I sent you without purse, and scrip, and shoes, lacked ye any thing?"

— Luke 22:35

On the 17th of October, 1949, Baba entered a new phase of his work, which has come to be known as the New Life. Baba warned the twenty mandali who came with him how drastic it would be. He divided this phase into four periods: 1. Physical labor; 2. Begging and langoti (just wearing a loin-cloth); 3. Gypsy life; 4. Hopelessness in real earnest. They had to go without money or provisions, and no matter what calamity occurred, to keep 100% cheerful.

In this New Life phase we understand Baba was blueprinting the character of the new humanity about to emerge in the world. He wished to eradicate and uproot the massive greed, lust, dishonesty, etc., which have overtaken God's Creation. He also wished to detach people from clinging to all of the superfluous rites and ceremonies which had grown up following the advent of each Avatar. Mankind should feel God directly in his heart and have a close intuitive connection with Him. Baba said, *"Always remember that ceremonies cover me, but pure worship reveals me."* And again:

"Though religion has come into existence to liberate man from all narrowness, it can itself become a cage when not understood properly. All the world religions proclaim the same eternal and universal Truth: yet human weakness has a tendency to carve out some limiting, narrow loyalty which closes its gates upon the shoreless and unbounded ocean of Love and Divinity. It is not the essentials of religions, but addiction merely to their outer forms, which has tended to divide man from man, thus thwarting the very purpose of the great founders of the world religions."

"If, instead of performing ceremonies and rituals mechanically as age-old customs, people were to serve their fellow beings with the selflessness of love, taking God to be equally residing in one and all, and taking it that in serving others they are serving God, God's work will have been fulfilled."

"If, instead of erecting Churches, Fire-Temples, Mandirs and Mosques,

people were to establish the house of God in their hearts for their Beloved God, God's work will have been done."

In the Man-o-nash period Baba worked especially toward the annihilation of many thought forms and the purely intellectual approach to God, to free the world from much of its mental sanskaric bondage. The intellectual life of man must be transformed into a more intuitive and creative type.

At the dhuni fire in the last scene Baba announced, *"My efforts for Man-o-nash have been positive and the result will be positive . . . where, how and when the result I leave entirely to the Divine decree . . . I feel that there will be a sudden coming and becoming of the existence of all love, unity, realization and illumination in its varying degrees for me and for all connected with me."*

In summing up his Man-o-nash work Baba declared that among other results it would *"bring freedom to us all in proportion to our merits of love, faith and service. This freedom will be the knowledge that we always were, are and will be one with God."*

Baba stated: *"This New Life is endless, and even after my physical death it will be kept alive by those who live the life of complete renunciation of falsehood, lies, hatred, anger, greed and lust; and who, to accomplish all this, do no lustful actions, do no harm to anyone, do no backbiting, do not seek material possessions or power, who accept no homage, neither covet honor nor shun disgrace, and fear no one and nothing; by those who rely wholly and solely on God, and who love God purely for the sake of loving; who believe in the lovers of God and in the reality of Manifestation, and yet do not expect any spiritual or material reward; who do not let go the hand of Truth, and who, without being upset by calamities, bravely and wholeheartedly face all hardships with one hundred per cent cheerfulness, and give no importance to caste, creed and religious ceremonies."*

