



“When I first left my husband to go to the Himalayas, it was painful, too. But because I saw that the whole world had more pain than I did, that made my pain very small in comparison to the whole world’s suffering. So I continued to walk my way.

Since childhood, I observed the great agonies of life. I went to temples and churches. However, the knot in my heart remained untied. I had great sympathy for the sufferings in the world, but I didn’t know what to do. And then my husband kept chasing after me and insisted on marrying me. He had courted me for so long and he was so sincere, so I just married him. Before getting married, I had often wanted to be a renunciate and search for the enlightened Masters. But he said, ‘It is not necessary. You have a Buddhist altar at home.’ He set up an altar for me. Every day he brought flowers for me to make offerings.

Watching the TV and the world, pain was everywhere. My heart really could not settle down peacefully. I also talked to my husband, and he also understood. At that time, I happened to meet many people who told me there were certain masters or spiritual practitioners in India; perhaps it would be better to search for them there. That was why I went there. So that is the purpose of my leaving my beloved, beautiful, adorable, kindhearted, generous, intelligent, handsome husband.

I went all over places, together with the bears, and snakes, and scorpions and all these. I was walking all by myself with a stick and with a sleeping bag on the stick. That’s all I had, with a pair of punjab clothes in there. That’s it. Many people died on the road because of the landslides, snowstorms and road damage.

It was maybe my destiny that I should be in the Himalayas for a while. But you don’t have the same destiny like me. So you can sit anywhere, at your home, at your office, on the train, on the bus, if you want to get in touch with your inner greatest power... And if we reach that oneness, that greatness within us, then there is nothing we cannot do. We will have peace within our heart, and then the peace will radiate outside and help more to make peace on Earth.”

— Supreme Master Ching Hai  
World-renowned spiritual teacher, humanitarian, poet and artist  
(*excerpts from interviews and discourses over the years*)



“Sold out tribute...world premiere of the musical *The Real Love*”

BWW News Desk, Broadway World

“It’s a phenomenal creative company put together.”

PJ Ochlan, K-Mozart 1260AM

“Supreme Master TV has made an impact on the Hollywood scene.”

Carl Kozlowski, Pasadena Weekly

“An Oscar-winning composer has given life now to a brand new musical.”

David Gonzales, KCAL Ch. 9

*Bringing together Broadway and Hollywood, The Real Love is an original musical inspired by the extraordinary, true story of world-renowned spiritual teacher, humanitarian and artist Supreme Master Ching Hai.*

*In the 1970s, a lovely, young Aulacese (Vietnamese) woman named Thanh (West End actress Joanna Ampil) is working at the Munich Red Cross with her materialistic German friend Elsa (Tony winner Cady Huffman). Frequently accompanying refugees to the hospital, Thanh is deeply moved by the world’s suffering. She is admired by many doctors, including the hilarious Klaus (Tony nominee Robert Torti). But it is Rolf (Tony nominee Adam Pascal), a gentle physician-and-dentist, who wins her heart. Encouraged by the artist Greta (Tony winner Daisy Eagan) to follow an inner calling, Thanh is forced to make a difficult decision – to stay blissfully wed to Rolf or make a perilous journey to the Himalayas in search of a lasting happiness for all humanity.*

*With lyrics based on Supreme Master Ching Hai’s eloquent poems, and music by Academy & five-time Emmy Award winner Bill Conti, two-time Academy Award winner Al Kasha, Emmy Award nominee Doug Katsaros, Tony & Emmy Award winner Don Pippin and Academy & two-time Grammy Award winner David Shire, this uplifting musical renews the courage and compassion in us all.*

“It is always exciting when a new musical can be produced. Supreme Master TV has done exactly that with *The Real Love*. The cast is most impressive and bravo for the poems of Supreme Master Ching Hai set to music by Bill Conti, David Shire, Don Pippin and Al Kasha. This is unique musical theatre.”

Jerry Herman  
Three-time Tony & Grammy Award-winning composer  
(*Hello, Dolly!*, *La Cage aux Folles*, *Mame*)



www.TheRealLoveMusic.com

**SUPREME MASTER TELEVISION**  
122-A East Foothill Blvd. #306, Arcadia, CA 91006 USA  
Tel: +1 626.444.4385 Fax: +1 626.444.4386  
www.SupremeMasterTV.com Email: peace@SupremeMasterTV.com

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The Real Love

THE COMPLETE BOOK, LYRICS AND SHEET MUSIC OF THE MUSICAL

SUPREME MASTER TELEVISION'S 5<sup>th</sup> ANNIVERSARY



The Real Love

Over 3,000 guests were taken on an extraordinary journey during the world premiere of *The Real Love* at the prestigious Pasadena Civic Auditorium in California, USA on August 27, 2011 for Supreme Master Television’s 5th Anniversary.

It was a musical unlike any before seen: a beautiful love story that broadens our own spirit of courage and sacrifice. *The Real Love* was based on just a part of the amazing true experiences of the world-renowned spiritual teacher, humanitarian, poet and artist Supreme Master Ching Hai. The eminent American composer Al Kasha recognized in Supreme Master Ching Hai’s life and legacy a musical waiting to be shared with the world, and soon it was magically brought to life through some of the best talents of both Broadway and Hollywood.

Making this musical exceptionally unique, selections from Supreme Master Ching Hai’s exquisite poetry were set to music by five distinguished composers – Academy & five-time Emmy Award winner Bill Conti, two-time Academy Award winner Al Kasha, Emmy Award nominee Doug Katsaros, Tony & Emmy Award winner Don Pippin and Academy & two-time Grammy Award winner David Shire. A dream cast with West End actress Joanna Ampil, Tony Award winners Daisy Eagan and Cady Huffman, and Tony Award nominees Adam Pascal and Robert Torti was joined by an outstanding 24-member ensemble. Guest stars featured were Tony Award-winning singer Betty Buckley, Italian classical vocalist Filippa Giordano, legendary Academy Award-winning actress Shirley Jones, Tony Award winners Trent Kowalik and Kiril Kulish, Emmy Award-winning singer-songwriter Faith Rivera, noted actor Tom Schmid, screen veteran Dick Van Patten and soprano Lynne Wintersteller. This exciting collaboration also included a top-notch creative team and dedicated crew, as well as a world-class 21-piece orchestra.

In this volume, readers can enjoy the complete book, lyrics, sheet music and full color photos of *The Real Love* – a musical commemorating one of the most fascinating journeys and greatest love stories the world may ever know.

“Such an incredible musical. It was in a short time, but I have to tell you, we had the best possible people. It was poetry set to music, and when I heard it, I realized, ‘Wow, this is something very, very special.’ It was gorgeous. I was overwhelmed by it.”

— Shirley Jones  
Academy Award-winning actress

# The Real Love

THE COMPLETE BOOK, LYRICS AND SHEET MUSIC OF THE MUSICAL

*Inspired by a true story*

Lyrics based on poems by SUPREME MASTER CHING HAI Book by FRANK EVANS & TOM SHELTON

Music by

- Academy & five-time Emmy Award winner BILL CONTI
- Tony & Emmy Award winner DON PIPPIN
- Two-time Academy Award winner AL KASHA
- Emmy Award nominee DOUG KATSAROS
- Tony & Emmy Award winner DON PIPPIN
- Academy & two-time Grammy Award winner DAVID SHIRE







# The Real Love

THE COMPLETE BOOK, LYRICS AND SHEET MUSIC OF THE MUSICAL

*Inspired by a true story*

*Foreword by*  
Richard Maltby, Jr.

*Introduction by*  
Al Kasha

*Lyrics based on poems by*  
Supreme Master Ching Hai

*Music by*  
Bill Conti • Al Kasha • Doug Katsaros • Don Pippin • David Shire

*Book by*  
Frank Evans & Tom Shelton



Art Director: Peter Peace  
Design: Sondra Yard, Sam Bobb  
Editor: Toni Greene  
Copy Editors: Sara Kudinsky, Lisa Parker  
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Love Ocean Creative International Company, Ltd.  
P.O. Box 109-973 Taipei  
Taipei City 11099  
Taiwan (R.O.C)  
www.loveoceancreative.com  
Email: info@loveoceancreative.com  
Tel: +886-2-87896317

*We are grateful to Supreme Master Ching Hai for generously granting us permission to share her personal story of love, courage and sacrifice. Our sincere appreciation to participating Broadway and Hollywood stars and other distinguished artists whose incredible talents and wholehearted spirits offered the audience an unforgettable experience through The Real Love musical. A thankful salute to the creative and technical team members – your dedication had made the production truly magical. Many thanks to the managers, agents, media and all involved for your kind assistance and encouragement.*

— Supreme Master Television





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# FOREWORD

Supreme Master Ching Hai's journey is a story of love and spiritual discovery, and what better way to bring such a story to life than through music – that is to say, by telling the story in the form of a musical.

The great contribution of the United States to theatrical tradition is the invention of the American musical. Over the past 100 years, American artists have combined elements of opera, operetta, popular songwriting, jazz, vaudeville, etc. into a unique art form. And over the past 50 years, songwriters and playwrights have pushed that form into new and exciting expressions. The dramatic possibilities of storytelling through music, songs, dance, and musical playwriting have been explored with ever-increasing daring and invention – leading to great musicals such as *West Side Story*, *My Fair Lady*, and *Fiddler on the Roof* – the list is endless. More recently, European artists such as Andrew Lloyd Webber (*The Phantom of the Opera*, *Cats*) and Alain Boublil and Claude-Michel Schönberg (*Les Misérables*, *Miss Saigon*) have added additional opera grandeur to the mix.

What these artists have done in the creation of the modern musical is to explore the power of song to touch human hearts. If a story is about love or

a spiritual topic, or both, only music can truly take the audience on a journey into the realm where these passions come alive and are viscerally felt.

*The Real Love* is based on the Supreme Master's personal life experiences. It tells the story of a young Vietnamese woman (Thanh) living in Munich, deeply involved with the plight of the refugees. A romantic poet at heart, she falls in love with a handsome German doctor (Rolf) and they marry, but an uneasiness grows in her heart. Her work with refugees expands into a concern for all humankind, and it becomes clear to her that she is destined to pursue a spiritual quest in her life – one that must involve traveling to India, far away from her beloved husband, for an indefinite time. Her husband, a man of science whose medical training has led him to trust in facts, not spiritual ephemera, finds Thanh's choice too lofty, but he loves her and wants her to do what will bring her happiness. Thanh asks Rolf to come with her, but he is reluctant to abandon his medical practice, and so Thanh must go on her journey alone. Their devotion to each other never wanes, and Rolf even goes to India to find Thanh. But by now Thanh has realized more clearly than ever that their journeys are meant to be

different, and hers is one that must take her – alone – into the sacred Himalayan mountains where she hopes to meet an enlightened Master and attain the key to everlasting happiness and inner peace. Rolf and Thanh part, but their love does not die.

This, as one can see, is a story that takes place in the human heart. It is a battle of conflicting loves, a conflict between human connection and spiritual devotion. The challenge in telling such a story is: how to make people feel the passions that live inside the narrative. The answer, of course, is to use music. Thomas Clinton, in his 1983 book, *Music as Heard*, says, "Music is not a fact or a thing – but a meaning constituted by human beings." Music is the gateway to the soul, a means of defining and making tangible feelings and sensations that cannot otherwise be expressed. So to tell a love story that is also the story of a young woman's journey into the spirit, music has to be employed.

Once the decision was made to tell this great love story as a musical, it became a question not of what, but who. Some of the most talented artists in America were enlisted to bring Supreme Master Ching Hai's story to life. Multi-award-winning

writers (Frank Evans and Tom Shelton) contributed the script; five of Broadway and Hollywood's most distinguished and honored composers (Bill Conti, Al Kasha, Doug Katsaros, Don Pippin, David Shire) agreed to contribute the music. As for the lyrics, it was not necessary to comb the world for a brilliant, talented artist. The source for the lyrics was right at home.

All her life, Supreme Master Ching Hai has written poetry. She conveyed the feelings that passed through her heart and mind as she lived her life in powerfully rich verses, in imagistic writing that turned human events into poetic expression. These poems have been collected into a number of books (*Silent Tears*, *The Dream of a Butterfly*, *Wu Tzu Poems*, *Traces of Previous Lives*, *The Love of Centuries*, to name just a few) that defined her journey as eloquently and lyrically as any Broadway musical. And so the obvious decision was made to use some of these poems as the lyrics for the songs in the musical. The composers had freedom to adapt the verses as they saw fit. Often they set the poems intact; in other cases, they reorganized the content of the poem to fit a more standard song form. But the words in the songs are all those of Supreme Master Ching Hai.

Finally, a group of exceptional actors was assembled to bring the story to human life on the stage, along with the kind of gigantic support team of director, choreographers, designers, and technicians that any modern musical requires. Led by outstanding stars such as award-winning Joanna Ampil, Tony winners Daisy Eagan and Cady Huffman, and Tony nominees Adam Pascal and Robert Torti, the cast made these real-life people stage characters – memorable, funny, and thrillingly touching.

Any musical is the result of a multitude of talented artists working together. Creating a musical is almost a metaphor for the message that Supreme Master Ching Hai shares: that people must come together in love. What is a musical actually but a variety of disparate people coming together to lavish their love and knowledge upon the joint creation of a single work of art, a work of art that is in itself the very embodiment of love?

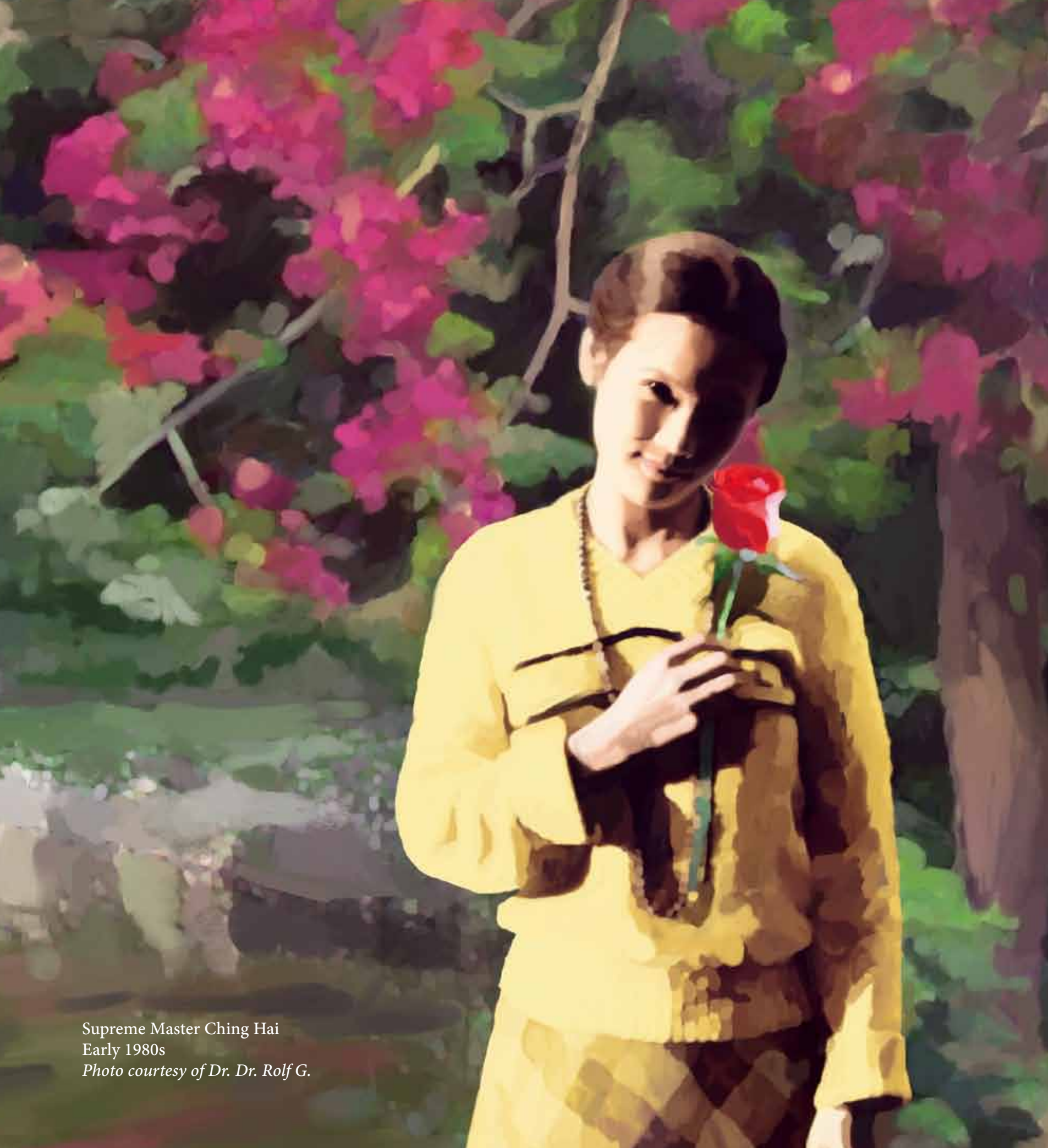
In a very real sense, this musical, *The Real Love*, is a continuation of the spiritual message the Supreme Master spreads to the world. Events in her own life take on a spiritual journey we can all relate to – one that leads us deeper and deeper into

the mysteries and wonders of the human heart and the human soul. In creating this musical, the artists have taken the journey with Supreme Master Ching Hai, and now that it is a complete work of art, it is here for you to experience as well.



— Richard Maltby, Jr.  
Tony & Olivier Award-winning director  
(*Ain't Misbehavin'*, *Fosse*) & lyricist (*Miss Saigon*)





Supreme Master Ching Hai  
Early 1980s  
Photo courtesy of Dr. Dr. Rolf G.

## INTRODUCTION



*“Supreme Master Ching Hai perfectly demonstrates our potential to be both fully human and fully divine...”*

When looking for a story to tell through music, one premise that I always search for is an interesting clash between two separate worlds that, through love, finally come together. Supreme Master Ching Hai’s life is ripe for this kind of storytelling. Supreme Master, who was born in Vietnam, and her love interest Rolf, being from a different background, offer the foundation of an inspiring story, and one that can be readily told in the theatrical medium. Her choice to sacrifice her own love and contentment for the service of the multitude, though difficult, is one to be applauded as her own happiness plays second fiddle to the joy that she has since created in the world.

Supreme Master Ching Hai perfectly demonstrates our potential to be both fully human and fully divine, shining as an example to those of us striving for the same balance. One place where this is truly apparent is in her poetry. While reviewing the poems that Supreme Master composed, I was touched by her commitment to bring the world to an inner peace and received the inspiration to create a musical about her life story based on her profound verses. Each of the poems Supreme Master composed dealt with both the physical and the spiritual of how to consume nourishment through her choice of foods and prayer. Through her poetic nature the human qualities and divinity

that she strives for were pulled together and conveyed in her poems. Adding music gave a further, richer dimension for this work to be turned into a musical.

It has truly been an honor to collaborate on this musical as we come to rejoice in the melding of two worlds and to make this Earth a better place to live, to work and to survive together for a peaceful future.

—Al Kasha  
Two-time Academy Award winner  
(*The Poseidon Adventure*,  
*Seven Brides for Seven Brothers*)



# CAST & CREDITS

Broadcast live globally for Supreme Master Television's 5th Anniversary, the world premiere of *The Real Love* musical was presented in front of a full house at The Pasadena Civic Auditorium, California, USA on August 27, 2011 with the following cast:

## THE REAL LOVE: FEATURE SONG

**POEM** by Supreme Master Ching Hai

**MUSIC** by Don Pippin

## GUEST STARS

Betty Buckley  
Filippa Giordano  
Shirley Jones  
Trent Kowalik  
Kiril Kulish  
Faith Rivera  
Tom Schmid  
Lynne Wintersteller

## DIRECTOR

Cheryl Baxter

## MUSICAL DIRECTOR

Scott Lavender

## STAGE MANAGER

David Lober

## THE REAL LOVE: THE MUSICAL

**Lyrics based on poems by**

Supreme Master Ching Hai

**Music by**

Bill Conti, Al Kasha,  
Doug Katsaros,  
Don Pippin, David Shire

**Book by**

Frank Evans and Tom Shelton

## CAST

Joanna Ampil (*Thanh*)  
Glory Curda (*Linh*)  
Daisy Eagan (*Greta*)  
Cady Huffman (*Elsa*)  
Mueen Jahan (*Rajeev/Sadhu*)  
Shirley Jones (*Mother-in-Law*)  
Adam Pascal (*Rolf*)  
Robert Torti (*Klaus*)  
Dick Van Patten (*Father-in-Law*)

## ENSEMBLE

Ryan Castellino  
Laura Castie  
Jay Donnell  
Clémence du Barré  
Clayton Farris  
Zachary Ford  
Stephanie Hayslip  
LaTonya Holmes  
Rebecca Ann Johnson  
Michael J. Marchak  
Carlos Martin  
Bruce Merkle  
Marc Oka  
Domonique Paton  
Michiko Sasaki  
Alonzo Saunders  
Leah Seminario

David Raimo

Nikki Tomlinson

Karen Volpe

Erin Zaruba

## Producers

Peter Peace, Paula Holt,

Doug Katsaros

## Associate Producer

Tom Ware

## Director

Chris Shelton

## Choreographer

Mark Knowles

## Set Designer

Gary Wissman

## Costume Designer

Kate Bergh

## Lighting Designer

Darryl Palagi

## Orchestrations

Doug Katsaros

## Musical Director

David O

## Stage Manager

Hethyr (Red) Verhoef

## CASTING DIRECTOR

Michael Donovan, CSA

## Associate Casting Director

Peter Matyas, CSA

## Set Design Assistant

Michael Field

## Projection Designer

Jason Thompson

## Assistant Projection Designer

Kaitlyn Pietras

## Sound Designer

Cricket S. Myers

## Property Master

Kirk Graves

## Acting Coach

Tracy Winters

## Wig & Hair Designer

Rick Geyer

## Wig Assistants

Judy Blanchard, Rose Marie

Ranallo

## Hairstylists

Ann Fan, Daphne Tie, Carolyn

Trane, Manny Wynn

## Makeup Artists

Frida DeOrellana, Iris Headman,

Mimi Park, Sherilyn Stetz, Hường Vũ

## Assistant Costume Designer

Michelle Neumann

## Assistant Costumer

Rhea Bothe

## Wardrobe Dressers

Tanya Apuya, Timo Elliott,

Hannah Greene, Cindy Hong,

Türk Magnanti, Minta Manning,

Elyse Taylor, Elizabeth Teemley

## Seamstress

Trish Keen, Tilda Lee

## Assistant to Director

Aylia Colwell

## Assistant Stage Manager

Jessica Aguilar

## Production Assistants

Jon Eidson, Michael Field

## Photographers

Ross Bird, Steve Cohn, Robert

Millard, Scott Young

## ORCHESTRA

### Conductor

David O

### WINDS

**Reed 1-Flute, Clarinet, Wood Flute**

Carol Chaikin

**Reed 2-Clarinet, Bass Clarinet**

Brian Walsh

**Reed 3-Oboe, English Horn**

Maya Barrera

### BRASS

#### French Horns

Amy Sanchez, Allen Fogle

#### Trumpet, Flugelhorn

Erick Jovel

#### Trombone, Bass Trombone

Denis Jiron

### RHYTHM

**Timpani and Percussion**

Joey Muskat

#### Drum Kit, Octopad

Kurt Walther

#### Electric and Acoustic Guitar

John Storie

#### Keyboards

Brian Kennedy

### STRINGS

#### Violins

Steve Huber, Paul Cartwright, Yvette

Holzwarth, Ina Veli, Alwyn Wright

#### Violas

Tom Lea, Mike Whitson

#### Cello

John Krovoza

#### Acoustic and Electric Bass

Mark Breitenbach

## VIDEO PRODUCTION

### Production Manager

Keith Dixon

### Production Coordinator

Laurie Wright

### Video Director

Mark Mardoyan

### Technical Director

Chris Savage

### Script Supervisor / Assistant

Director

Stephanie Rondeau

### Assistant Director

Steve Blum

### Video Control

Keith Anderson, Peter Standel

### Videotape Operator

Steve Benlien

### Camera Operators

Ray Dominguez, Mac McIntyre,

Kevin Michele, Jamie Morris, Phil

Solomon, Chris Tallen

### Dolly Operator

Mark Putnum

### Steadicam Operator

Steve Field

### Jib Operators

Alex Hernandez, Mark Kuntz

### Video Utility

Hilton Brown, Dan YEL Lopez,

John MacGregor, Dan Mardoyan

### Video Project Manager

Hank Moore

### Video Engineer In Charge Mobile Unit

Bryan Anderson

### Video Maintenance Engineer

Mobile Unit

Adam Harding

### Video Utility Mobile Unit

Stephen Law Lead

### Projectionist

Tari Karkanen

### Video Camera Utility

Patrick "TC" Iglin

### Assistant Lighting Designer

Rachel Miller

### Lighting Programmer

Steve "six-pack" Hagerman

### Electrician - Moving Light Technician

Eric Barth, Eric Pelaez

### Audio Engineer In Charge

Trace Goodman

### Audio Engineer / Front of House

Gabe Benso

### Audio Engineer / Monitors

Danny Williams

### Audio Engineer / Vocals,

Broadcast Mobile Unit

Ramone Montoya

### Audio Engineer / Music Mix /

Broadcast Mobile Unit

Peter Baird

### Audio Systems / Mobile Unit

Technician

Tim Van Given

### Audio Systems / Intercom

Technician

Christian Berry

### Audio Systems / Wireless

Technician

Curtis Anderson

### Project Manager / Power

Candace Saunders

### Lead Power Technician

Rick Wheeler

### FM Language Interpretation

RJ Steventon

### FM Language Interpretation

Engineer

Marvin Hall

## LIVE BROADCAST & VIDEOCONFERENCE

### Broadcast Streaming IT

Quincy Vogel, Phoebe Vuong

### Conference Video Switcher

Vince Lu

### Conference Audio Engineer /

Digital Recording

Andy F. Chern

### Conference Audio Engineer /

Broadcast Mix

Theo Wynne

### Projection Switcher

Lloyd Famy

### Video Utility

Trevor Van

## LIVE HIGH-DEFINITION

### VIEWING ROOM

### Production Coordinator

Michael Crowell

### Video Projectionist

Tari Karkanen

### Audio Engineer

Jason Lloyd

### Video Utility

Tim Pong

# CHARACTERS

## The Real Love

THE MUSICAL

**THANH** A lovely, petite and spiritually-oriented Vietnamese woman. Quiet and caring, she has a good sense of humor and the romantic nature of a true poet.

**ROLF** A handsome German doctor with kind, blue eyes and a sharp wit. A man of science who is deeply committed to his medical practice.

**KLAUS** The hospital's eccentric and charming dietician, with an unrequited love for Thanh.

**ELSA** Thanh's German friend and co-worker at the Red Cross. An attractive and materialistic but goodhearted blonde.

**GRETA** A talented artist with an optimistic personality, interested in Eastern mysticism and vegetarianism.

**RAJEEV** A down-to-earth Indian doctor who is Rolf's colleague and Greta's husband.

**LINH** An orphaned 8-year-old refugee girl from Vietnam.



# SCENES

## The Real Love THE MUSICAL

**Act One** takes place in the late 1970s in Munich, Germany.

### ACT ONE

- SCENE 1. Red Cross office and a flashback of Vietnam
- SCENE 2. The hospital
- SCENE 3. A restaurant
- SCENE 4. Streets of Munich
- SCENE 5. Wedding reception hall
- SCENE 6. The hospital
- SCENE 7. Streets of Munich
- SCENE 8. The hospital – Rolf’s office
- SCENE 9. A disco club
- SCENE 10. Thanh and Rolf’s home
- SCENE 11. Streets of Munich
- SCENE 12. The hospital
- SCENE 13. Greta’s studio
- SCENE 14. The hospital

**Act Two** mainly takes place in India and the Himalayas.

### ACT TWO

- SCENE 1. Streets of Delhi
- SCENE 2. Sadhu’s temple
- SCENE 3. The forest
- SCENE 4. Bridge in Munich, Germany
- SCENE 5. The Ganges riverbank
- SCENE 6. Delhi
- SCENE 7. Mud house in Rishikesh
- SCENE 8. Streets of Rishikesh
- SCENE 9. Mud house in Rishikesh
- SCENE 10. Pathway up the Himalayas
- SCENE 11. Gangotri and higher Himalayan regions

# MUSICAL NUMBERS

## THE REAL LOVE: FEATURE SONG

Lyrics by Supreme Master Ching Hai  
Music by Don Pippin

## The Real Love THE MUSICAL

### ACT I

- 1. Overture .....Orchestra
- 2. What Can I Do with My Heart .....Thanh
- 3. Yearning for Past Spring.....Thanh and Vietnamese Villagers
- 4. You and the Kingdom..... Rolf
- 5. Moon of Mine ..... Thanh and Rolf
- 6. I Believe Only in Love ..... Wedding Singer
- 7. Since We Knew Each Other.....Wedding Guests
- 8. I Believe Only in Love (reprise) ..... Elsa
- 9. Weekend Thoughts .....Thanh
- 10. On the Riverbank Disco .....Orchestra
- 11. Self Confession ..... Elsa
- 12. Search High and Low .....Greta
- 13. For the One Who Stayed Behind ..... Thanh and Rolf

### ACT II

- 14. Welcome to India..... Indian Crowd
- 15. The God Seeker .....Thanh
- 16. P.S. Till Tomorrow .....Thanh
- 17. Do You Miss Me, Darling..... Rolf
- 18. On the Riverbank.....Thanh
- 19. If It Wasn’t for Sprouts in Life ..... Klaus
- 20. Our Time..... Thanh and Rolf
- 21. Ganga Ma..... Pilgrims
- 22. The Peace Seeker..... Company

Lyrics based on poems by Supreme Master Ching Hai (except for No. 14 and 21), No. 5, 15, 17, 22 music by Bill Conti, No. 3, 4, 6, 20 music by Al Kasha, No. 14, 21 music by Doug Katsaros, No. 2, 7, 9, 12, 19 music by Don Pippin, No. 11, 13, 16 music by David Shire, No. 10, 18 music by Supreme Master Ching Hai



“This song is like twelve songs to me because it says so much. It’s overwhelming in the most beautiful sense of that word. There’s just so much richness in the imagery that Supreme Master Ching Hai chooses.”

**FAITH RIVERA**  
Emmy Award-winning singer



## THE REAL LOVE: FEATURE SONG

Lyrics by Supreme Master Ching Hai  
Music by Don Pippin  
Vocals by Guest Stars & Company

They said:  
“The world is small”  
But it ain’t that small!  
There’s plenty room  
For you and me and all...

So why this bickering with our neighbor  
For a few meters more –  
Even a few kilometers,  
Or say another mountain and river!  
Don’t you feel rather “small”?

At the end of our sojourn  
What do we get after all?  
One squeeze square meter  
If we are lucky!  
To lie down forever

Let’s share the splendid Earth  
And do everything to make it better  
Even the worms don’t rival  
With the butterflies or the birds  
Why do we humans try so mightily?  
Against each other  
Make life a real misery  
And even shorter!

What will we tell at the Buddha’s gate,  
Or to Saint Peter?  
All the stuff we did on Earth,  
To bring pain and to suffer...  
Oh dear man!

Let me tell you something  
Just go hang...  
Yourself on the hammock  
Between the shadowing coconut  
Graceful tall trees!

Enjoy some cake and tea  
Feel the gentle breeze  
That cools all folly

There...there! You see!  
...Ah!..tons of things  
We can do our heart to please  
Some small and great pleasure  
Let it all be...  
Let’s make life more simple  
Let our demands be little.  
Then you’ll know  
Happiness ever more and more!

Then we don’t have to go on snatching land,  
Nor have we to hurry on converting man:  
It’s not how many in a belief system  
It’s what becomes of them!  
It’s not the name of a religious order  
It’s what we make of the name!  
It’s not how crowded a religion  
It’s how much into world peace their contribution  
It’s not our words  
It’s rather louder our actions.  
What is going to be our legend  
In the long history of humans?  
Will it be right and just  
Will it be noble and benevolent?  
Or just a grim picture  
Soaked in anguished bloody paint!

Why always boast about our Heavenly root:  
Oh! Almighty God’s beloved children!  
While our life is tainted with all evils  
While our survival  
Is the cost of others’ extinction!

What is the mark of the “chosen”?  
Is it just the bloodstain on your hands?  
Be it from animals or man’s!

Oh my dear brothers  
I wanted to write you a long loving letter  
With thousands more questioning words  
But I am dumbfounded  
Watching the madness  
Of it all.  
Tell me:  
When or will we ever  
Represent Heaven on Earth?









# The Real Love

*SCRIPT & LYRICS*





## ACT ONE

### SCENE ONE

#### MUNICH RED CROSS OFFICE

It is late 1970s in Munich, Germany. The Red Cross is helping refugees of conflicts around the world to settle into their new environs. At the Red Cross office, ELSA, the receptionist, sits at her desk painting her fingernails. The phone rings.

**ELSA:** Munich Red Cross, Elsa speaking. How may I direct your call? *(Recognizing the caller is a man, she immediately speaks in a low and sultry voice. Languidly fingering a stack of brochures)* Oh, I seeeee... Well, I could definitely tell you how you can get more involved with our humanitarian work, Doctor. *(Listens.)* Actually, it might be better if you just came down and picked up the literature yourself. We're at 127 Hegelstrasse – *(Listens; her voice hardens.)* Your wife is in the area? Nevermind, I'll mail 'em to you. *(Hangs up and resumes painting her nails. A RED CROSS WORKER walks in with an armful of files.)*

**RED CROSS WORKER:** Where's Thanh?

**ELSA:** Who knows?

**WORKER:** Well then, here – you can start on these.

**ELSA:** Good Lord – !?!

**WORKER:** New arrivals. Vietnamese, mostly.

**THANH:** *(entering)* More boat people. Dozens of them.

**ELSA:** All right, Bright Eyes, got any bright ideas what we're going to do with your new friends?

**THANH:** It is done. I have reorganized three storage rooms. Found space for three dozen bunk beds.

**WORKER:** *(full of admiration)* You're astounding! What exactly is your official job description around here?

**ELSA:** Interpreter! And that is it! Sometimes I think she's running for Director-General of the International Red

Cross...!

**THANH:** *(troubled by ELSA's remark; softly)* No...no...that is not true. I just want to be helpful. These refugees have lost everything. If I hadn't left Vietnam to study abroad – by sheer chance and good luck – I could have been one of them. Do you see?

*(A beat. Then WORKER leaves quietly.)*

**ELSA:** *(quieter; humbled a bit)* Hey, do you want some tea? It's chrysanthemum. That stuff you gave me.

**THANH:** Yes, please, thank you. Lovely. *(She sits.)*

**ELSA:** So, what's next for you today?

**THANH:** Escorting refugees to the hospital. Picking them up in the afternoon.

**ELSA:** Why don't you pick me up one of those cute doctors while you're at it?

**THANH:** Oh! My poem! So, did he like it?

**ELSA:** Oh, not exactly. And by the way, you're fired.

**THANH:** What?

**ELSA:** As a ghost-writer you make an excellent vegetarian chef. Your poem was so sweet he did not believe for a minute that I could have written it. Slightly humiliated, I admitted that it was yours. Now he wants to meet YOU!

**THANH:** *(laughing)* Oh Elsa! I knew this was a bad idea from the beginning!

**ELSA:** No, no, no, no, I need a new one for a new prospect. A poem that sounds just like me.

**THANH:** Alright, let me see what I have. *(She opens her journal.)*  
Here's one:

If there wasn't you in life  
Where to would I have gone?  
Maybe to a monastery



But there I must be so lonely  
Like a nun without a monk!

ELSA: A nun? Me?! C'mon, be serious!

THANH: Sorry, love. Try me again tomorrow. What was his name, anyway?

ELSA: Which one?

THANH: Your would-be doctor-husband-benefactor.

ELSA: Rolf Reinhardt. Chief of Epidemiology!

THANH: Aiming high!

ELSA: You know, I've got a thing for powerful men, Thanh. And the powerful Mercedes 450 SLs they tend to drive...! But I'm done with doctors – they're too busy for me. I've moved on to Heinrich, the high financier.

THANH: Elsa, you and your obsession with men...it all seems beside the point to me.

ELSA: Beside the point?! You could have any man you want, with that gorgeous face and that huge heart of yours!

THANH: Well, maybe that's just my problem.

#### “WHAT CAN I DO WITH MY HEART”

THANH:  
WHAT CAN I DO WITH MY HEART?  
THIS LITTLE HEART OF MINE  
SO LITTLE AND SO FINE!  
THIS LITTLE HEART OF MINE!

WHAT CAN I DO WITH MY HEART?  
SHE WOULDN'T LET ME FREE  
IT HURTS ME SO MUCH DAILY  
WITH EVERY MISFORTUNE I SEE

WHAT CAN I DO FOR THE PEOPLE?  
WHAT CAN I DO FOR THE WORLD?  
ALWAYS FULL OF TROUBLES,  
ALWAYS FULL OF SORROW!

WHAT CAN I DO WITH MY HEART?

THIS LITTLE HEART OF MINE  
SO LITTLE AND SO FINE!  
THIS LITTLE HEART OF MINE!

HERE'S WHAT I'LL DO WITH MY HEART  
IF THE WORLD DOESN'T HURT  
THEN MY HEART DOESN'T HURT  
THAT'S WHAT I'LL DO FOR MY HEART  
THAT'S WHAT I'LL DO FOR MY WORLD

ELSA: I absolutely adore you, even though you drive me absolutely crazy. You want to take care of the whole world, but you won't let someone take care of YOU...!

RED CROSS WORKER: *(entering)* Thanh! They're asking for you in the barracks.

THANH: *(to WORKER)* Thank you. *(Exiting, she blows a kiss to ELSA.)* – Tomorrow, a poem that sounds exactly like you!

*(Crossfade to a hallway of the barracks. THANH encounters an AFRICAN REFUGEE on crutches.)*

THANH: Wasafa! How is your leg?

AFRICAN REFUGEE: Thanks to you, SO much better! Would you like to dance? *(Hands his crutches to a friend.)*

THANH: I would love to!

*(They do a brief waltz twirl. The REFUGEE stumbles.)*

THANH: Oh, careful.

AFRICAN REFUGEE: Oh, yes.

THANH: Are you okay?

AFRICAN REFUGEE: Yes, sorry.

*(They both laugh. THANH moves to a group of VIETNAMESE REFUGEES.)*

REFUGEE #1: Thanh, this is the little girl, Linh.

THANH: *(to an 8-year-old Vietnamese girl)* Sweetheart. Why are you trembling, dear?

*What can I do for the world?  
What can I do for my people?  
Always full of troubles,  
Always full of sorrow!*

Excerpt of "Cannot Do a Thing with My Heart"  
Poem by Supreme Master Ching Hai, written in her late 20s  
Munich, Germany - September 1978







*LINH: (very scared) I have dreams. Bad ones... Nightmares.*

*THANH: (embracing her impulsively) You're safe here, sweetheart.*

*REFUGEE #1: Thanh, what did we do so wrong to deserve this? Is it karma?*

*THANH: (struggling for an answer) Sometimes we cannot find the reason for everything that happens.*

*REFUGEE #2: What will happen next?*

*THANH: I don't know. (a beat) But we're going to enroll you all in school – and you can be anything you want to be!*

*LINH: I want to be a teacher!*

*THANH: You will be a wonderful teacher. But for now, you need to rest, just rest.*

*REFUGEE #3: (pulling THANH aside; sotto voce) She was the sole survivor in her boat. Father, mother, older brother – ALL killed before her eyes.*

*REFUGEE #1: Pirates. Barbarians! Club and knife the men; rape the women; throw the babies overboard.*

*REFUGEE #2: Giant waves crashing down. One hundred forty people hurled into the sea. I hung to a splinter of wood. God knows what happened to the others.*

*REFUGEE #3: But you were lucky! When my cousin came out of the water – his legs were eaten off by sharks.*

*THANH: Oh dear God, what can I do? If there's anything I can do to help relieve their suffering, I vow to help. My dear friends! In this new place, you will find stability to re-invent your lives. And always remember that we will have the memories of our beautiful homeland...to revisit in our hearts.*

*(Lights crossfade to a flashback of an idyllic scene in Vietnam with YOUNG THANH, VILLAGERS, TEACHER BINH and STUDENTS. YOUNG THANH is dressed in the traditional white Vietnamese ao dai, the uniform for students.)*





**“YEARNING FOR PAST SPRING”**

*THANH:*  
MY SWEET SISTER, DO YOU EVER DREAM ABOUT  
YELLOW APRICOT BLOSSOMS BY THE TERRACE IN  
PAST SPRINGS?  
I’M NOW IN THE WEST, SO FAR AWAY  
MISSING ALL VERY MUCH IN MY HEART!

*VIETNAMESE CLASSMATE:* Thanh! Let’s get coconuts after  
school!

*YOUNG THANH:* Yes! My mom gave me money! My treat!

*VILLAGERS:*  
MY DEAR BROTHER,  
DO YOU EVER DREAM ABOUT RED FIRECRACKERS  
ALL OVER THE CITY?

*TRIO:*  
YOUNG WOMEN, DRESSES, AND BROCADE SHOES,  
AND FLOWING TRESSES IN THE BREEZE,

*SECOND TRIO:*  
LEISURELY STROLLS ON EMERALD GRASS,

*ALL:*  
TENDER MEMORIES...

*THANH:*  
LAST NIGHT I DREAMT OF MY HOMETOWN  
SEEING MY BROTHERS AND SISTERS, SO MUCH TO  
TALK ABOUT!

*VIETNAMESE NEIGHBOR (MAN):* Thanh! Have you heard  
the news?

*VIETNAMESE NEIGHBOR (WOMAN):* I’m having a baby!

*YOUNG THANH:* Congratulations! Your first child!

*VIETNAMESE NEIGHBOR (MAN):* We’re so happy!

*YOUNG THANH:*  
BESIDE A BOWL OF SAVORY SPINACH SOUP

*ALL:*  
AND LULLABIES MELODIOUS AS THE RHYTHM OF





THE SWINGING HAMMOCK...

*YOUNG THANH:*  
OH, HOW I MISS THE THATCHED HOUSE OF OLD!  
MOTHER, HAIR GRAYING, GENTLE AS THE COOL  
SHADE OF COCONUT GROVES,

*ALL:*  
FATHER, DIGNIFIED AS IN SAINTLY KINGS' ERAS,  
AND GRANDMA'S TASTY MEAL THAT WARMED THE  
RAINY WINTER!

*TEACHER BINH:* Your essay, Thanh, is excellent. Very perceptive.

*YOUNG THANH:* Thank you, Teacher Binh! If it is good, it is entirely thanks to your excellent instruction.

*THANH:*  
AND SISTERS AND BROTHERS AND THE FRAGRANT RICE  
FIELD  
AND PAST ADOLESCENT LOVE LIKE A SAD REFRAIN!  
ALL SWEEP AWAY BY THE BLOODY RIVER OF WAR  
DISSOLVED IN THAT EVENING OF CHAOS LONG AGO.

*(Suddenly artillery fire rings out. A DEATH DANCER, with blood red fans, moves from person to person dealing mortal blows. People in the flashback fall, one by one, until the ground is littered with bodies. YOUNG THANH frantically runs from body to body, shaking them, trying to find signs of life from her loved ones.)*

*THANH: (walking amongst fallen bodies; spoken with underscore)*

My teacher, sweet and gentle  
As the old plum tree in the village.  
A bullet had punctured his heart!  
Bright blood flowed, heedlessly soaking the grass!  
Soft, green blades turned to red mass<sup>1</sup>

She was barely eighteen in years.  
To the newlyweds, neighbors had just sent cheers.  
Soon the promise of a new life to cherish



Mother and child, both now perished  
Two innocent souls  
One straying bullet!<sup>2</sup>

On the riverbank, bodies decompose –  
Where will their drifting souls go?<sup>3</sup>

*THANH:*  
ALL SWEEP AWAY BY THE BLOODY RIVER OF WAR  
DISSOLVED IN THAT EVENING OF CHAOS LONG AGO.

*(The sudden and severe coughs of LINH snap THANH out of her reverie of the past, and back into the present.)*

*VIETNAMESE REFUGEE #1:* Thanh! Come quickly!

*THANH: (going to LINH) Sweetheart! (to others) She's limp as a rag. And she's got a terrible fever. I'm taking her to the hospital. Come with me!*

*(Lights fade as THANH, escorting the ailing child with the help of one of the REFUGEES, exits swiftly. Some REFUGEES follow.)*

<sup>1</sup> Excerpt of Supreme Master Ching Hai's poem "Mourning Mr. Binh," written in 1965, Central Âu Lạc (Vietnam), originally in Aulacese (Vietnamese). From the poetry collection *Pebbles and Gold*.  
<sup>2</sup> Excerpt of Supreme Master Ching Hai's poem "The Widower," written in 1966, Vinh Binh Village, Âu Lạc (Vietnam), originally in Aulacese (Vietnamese). From the poetry collection *Pebbles and Gold*.  
<sup>3</sup> Excerpt of Supreme Master Ching Hai's poem "Dodging Bullets," written in her youth in Âu Lạc (Vietnam), originally in Aulacese (Vietnamese). From the poetry collection *Pebbles and Gold*.



*And sisters and brothers and the fragrant ricefield  
And past adolescent love like a sad refrain!  
All swept away by the bloody river of war  
Dissolved in that evening of chaos long ago.*

Excerpt of "Yearning for Past Spring"  
Poem by Supreme Master Ching Hai, written in her late 20s  
Munich, Germany - Spring 1979





## SCENE TWO THE HOSPITAL

DR. KLAUS BERGHOFF, dressed in a lab coat and carrying a clipboard, converses with the HEAD NURSE.

KLAUS: Nurse, I'm experiencing major resistance from Patient Steinmetz on the 9th floor vis-à-vis his post-op dietary needs.

HEAD NURSE: (puzzled) Steinmetz? 9th floor?

KLAUS: Affirmative. I've ordered high fiber, high protein, maximum roughage. This man needs to regain his strength.

HEAD NURSE: Let me look. (taking his charts) But Dr. Berghoff, Dr. Reinhardt specifically ordered sorbet and water for Steinmetz because of his gallstone procedure. It makes sense, since 9th floor is pre-op. (looking at a different chart) It's Steinberg – on the 11th floor – that's post-op – that needs high-cal roughage.

KLAUS: (taking his charts back and studying them) Let me see that... Okay...well then, mistakes can happen, granted. However, I must say that sorbet and water is not sufficient nutrition for any person regardless –

(DR. ROLF REINHARDT enters. He is tall, blonde, blue-eyed and handsome.)

ROLF: (raising a hand) Excuse me. If I may interject? Mr. Steinmetz, Dr. Berghoff, is, in fact, my patient, which means I am responsible for him. Including his diet before a serious procedure.

KLAUS: Yes, but as the dietician for this entire –

ROLF: I am sorry to interrupt yet again. But Mr. Steinberg, on the 11th floor, he's also my patient. And I am getting concerned about his nutritional status by now...

KLAUS: Oh. That's my job.

ROLF: Thank you.

KLAUS: Got it.

(THANH enters with LINH. A small group of REFUGEES – the group THANH was scheduled to escort to the hospital – follow. In the course of the following, they are met by NURSES, who escort them offstage, presumably to examining rooms, etc.)

THANH: Help, please. I need to see a doctor right away.

ROLF: Yes. What is it?

THANH: She's burning with fever.

KLAUS: (rushing over and attempting to assist) She may be suffering from calcium magnesium depletion. Is she consuming sufficient quantities of dolomite?

ROLF: Would you please resume your duties, Dr. Berghoff?

THANH: Thank you anyway, Klaus.

(KLAUS exits.)

ROLF: (soothingly) Take a deep breath. (LINH coughs.) Okay. You'll be okay. You're going to be okay. Nurse! Admit this child. Children's Care, intensive. I want a full work-up and let me know the vitals.

HEAD NURSE: Yes, Doctor. (LINH is whisked away.)

ROLF: (to THANH) She will be fine, I promise.

(One of the REFUGEES approaches THANH.)

REFUGEE #2: Thanh, I have a ringing toothache.

THANH: (torn back from following LINH) Oh, yes, you poor man. Doctor, can the hospital refer us to a good dentist?

ROLF: Yes, I'll take care of that.

THANH: (taken aback) Really?

ROLF: Well, you did ask for a good dentist, didn't you? That would be me. (He puts on a dental headlight and proceeds to examine inside the REFUGEE's mouth.)

THANH: You're not a – ?







*ROLF:* M.D.? Of course I am. But I am, oh! (*spots something in the REFUGEE's teeth*), but I'm also a dentist. And in my vast spare time after that, I'm chief of epidemiology. Nurse! I'll see this man momentarily in Room 4, please. (*NURSE escorts REFUGEE off.*)

*THANH:* You're Dr. Reinhardt!

*ROLF:* Guilty as charged. Rolf Reinhardt. Have we met?

*THANH:* No! But Elsa Mannheim is my very best friend in Germany.

*ROLF:* Ah yes. Elsa and I had dinner recently. I still don't know your name.

*THANH:* My name is Thanh.

*ROLF:* Thanh. It's a pleasure to meet you. (*He extends his hand. They shake.*) If I remember correctly, Elsa had a poem that was written by her best friend. That would be... you?

*THANH:* (*laughing*) I'm afraid so.

*ROLF:* (*A beat. Then, suddenly, all-business.*) So. Elsa has wonderful things to say about your work methods and I would very much like to discuss with you the refugee issue here in Germany.

*THANH:* I would welcome the chance to speak with you, Doctor.

*ROLF:* Excellent. Have dinner with me. Tonight.

*THANH:* Tonight?

*ROLF:* (*He relaxes his hard-sell.*) Forgive me. It would be an honor if you would be available for dinner tonight. Might you be available?

*THANH:* I think I would.

*ROLF:* I should tell you, it's my birthday.

*THANH:* Mine too!

*ROLF:* Really?



*THANH:* Yeah!

*ROLF:* Well then, we have to go someplace special!

*THANH:* I should tell you I'm vegetarian.

*ROLF:* (*flummoxed; thinking hard*) Hmm...

*THANH:* But fear not! I know where to get the best baba ganoush in all of Europe.

*ROLF:* Excellent! I'll pick you up at 7:30 at the Red Cross?

*THANH:* All right then, Doctor. (*She starts to exit but stops.*) I'm very heartened to know that you are as concerned as I am about the refugee situation.

(*She exits.*)

(*He stares after her, wide-eyed and smitten.*)

*ROLF:* (*to the HEAD NURSE*) CARLA! (*She jumps.*)

*HEAD NURSE:* Yes, Doctor?

*ROLF:* What time is my last appointment?



HEAD NURSE: (checking a datebook) Seven o'clock.

ROLF: Cancel it.

HEAD NURSE: (startled) Cancel it?

ROLF: My world has just been turned upside down!

**“YOU AND THE KINGDOM”**

ROLF:  
IT ISN'T THE LOVELY KINGDOM  
IT IS SOMEONE HERE I COULD LOVE  
MY HEART WOULDN'T BE HERE IF SHE WERE NOT.

MAYBE IT'S THE WAY THAT SHE SMILES  
MAYBE IT'S THE GENTLE TONE FROM HER LIPS  
OR THE WARMTH AND SPARKLE OF HER EYES

I DON'T KNOW WHAT  
AND THE MOST BEAUTIFUL ONE ON THE PLANET  
I SEE HER EVERYWHERE  
AND THAT MOST BEAUTIFUL FACE  
THAT ENDEARING AURA  
I'M HERE, DOES SHE KNOW, I'M HERE SO NEAR

IT ISN'T THE LOVELY KINGDOM  
IT IS SOMEONE HERE  
SOMEONE TO LOVE.

HEAD NURSE: Doctor, you're going to be late.

(ROLF exits.)







### SCENE THREE A RESTAURANT

THANH and ROLF are finishing up their vegetarian meal.

WAITER: Some dessert?

ROLF: No, thank you, I couldn't.

THANH: (to the WAITER) Thank you, Ferdinand. Oh! And Ferdinand – everything was delicious! (The WAITER nods, then removes himself upstage, where he quietly stands.) (to ROLF) Did you like your food? Isn't it interesting?

ROLF: (making a face as though he found it awful) Well, I have to admit...to be honest (big sudden smile)...yes!

THANH: (laughing) Why so reluctant to say so? Is it only because it is new, different, not what you're used to...?

ROLF: Good point. I mean, I find you...new...and different...and quite frankly, very interesting.

THANH: (blushing) Dr. Reinhardt –

ROLF: Please call me Rolf. I hear "Doctor Reinhardt!!" at the hospital eighteen hours a day.

THANH: (smiling) All right. (very seriously) Rolf, one last thing about the refugees. Imagine, if you can, being suddenly without your culture, your village, your entire...

ROLF: When do I get to hear more about you?

THANH: (ignoring his question)...We must remember that if we are to help them properly –

ROLF: Thanh, forgive me. But I feel that you are taking on too much. My heart breaks for what has happened to your people. But you – no one person – can save them all. It's impossible.

THANH: But I must try...!

ROLF: Of course you must try. But your methodology is doomed to fail. There are not enough hours in the day. I fear that you will be a burned-out woman in six months. You have to learn to simply let go.

THANH: But the love I feel for them cannot possibly burn out! I know I cannot restore everything that is lost. But their souls survive! You're a doctor, you must know what I'm talking about...?!

ROLF: I'm in the business of healing bodies, Thanh. I can't even begin to wonder what happens to their souls.

THANH: Forgive me, but that sounds a little heartless. (Without thinking, she puts her hand on his.) And I do not believe – in any way, that you are a completely heartless man. I saw it today, with little Linh.

ROLF: I am a scientist. A realist. You are a woman of, what? Faith?

THANH: (passionately) Yes! Of faith! The heart! Scientists! Why can't you just let the head and heart combine into one?

ROLF: (also passionately) Because Thanh, don't you see! Science is heartless! The facts are what they are. I exchanged the Church for medicine. Because faith alone never cured a kidney disease or even fixed a tooth. That little child that you brought in today...

“It was a really moving story, and I thought the songs are really good. They were all true to Supreme Master Ching Hai's heart.”

TRENT KOWALIK  
Tony Award-winning actor/dancer/singer





THANH: Linh.

ROLF: Linh. Suppose Linh was very ill. And there was just nothing we could do to save her. Well, sometimes sick and weak people die. You just simply have to come to accept it.

THANH: *(A beat. Then quietly)* No. I do not have to accept it. *(She rises.)* Thank you very much for dinner. And a very stimulating conversation. Will you excuse me, please? It's time for me to go.

ROLF: *(genuinely surprised)* What? So suddenly?

THANH: I'm going back to the hospital.

ROLF: At this hour?

THANH: The hour doesn't matter. I'm going to sit with Linh.

ROLF: But she'll be asleep!

THANH: All the more reason for me to be there. What if she wakes up and has no idea where she is...?

ROLF: *(THANH is almost out the door. He almost has to shout after her.)* Let me at least call you a taxi!

THANH: *(calling back; cheerfully)* No, thank you! I look forward to the walk.

ROLF: But it's freezing out, and look how dark it is!

THANH: On the contrary, there's a full moon. You must not have noticed. *(She is gone.)*

*(A beat. ROLF sits silently for a moment, obviously troubled.)*

ROLF: Waiter!

*(The WAITER approaches the table.)*

WAITER: Yes, sir.

ROLF: Check, please.

WAITER: Yes, sir. But first – some baklava?

ROLF: No, thank you. Just the check.

WAITER: Yes, sir. But first – some lingonberry cider...on the house?

ROLF: No, thank you.

WAITER: Yes, sir. But first – some advice?

ROLF: Advice?

WAITER: With your indulgence. Thanh is an extraordinary woman. One in a thousand. Perhaps one in many millions. And you are well matched. And she likes you. And you like her. Very much.

ROLF: *(blustering)* And on what do you base that brilliant observation?

WAITER: Thirty-four years in the restaurant business, sir. Forgive me, Herr Doctor. But just now, to let her go – ? A very foolish thing.

ROLF: *(A beat. He realizes the WAITER is absolutely right.)* Waiter!

WAITER: Yes, sir?

ROLF: Check, please!

WAITER: Yes, sir. *(He hands it to him. He has been concealing it behind his back.)*

ROLF: *(Thrusting money at the WAITER, he bolts for his hat and coat and heads for the door.)* And call me a very fast cab!

WAITER: Yes, sir!

*(ROLF is out the door. The lights fade as the WAITER scurries to the phone.)*



## SCENE FOUR STREETS OF MUNICH

Immediately following. THANH is walking alone under the night sky.

### “MOON OF MINE”

THANH:  
OH MOON OF MINE  
HOW SWEET YOUR SMILE  
ONLY FOR ME  
*(spoken)*  
Only for me...

*(Music continues, very softly, as a kind of underscore. The lights crossfade to the children's ward of the hospital. THANH lets herself in, crosses toward LINH's bed at the far end of the room, but stops suddenly when she sees a figure, in dim light, sitting beside it. It is ROLF.)*

THANH: *(sotto voce)* Dr. Reinhardt!

ROLF: *(looking up; also sotto voce)* Shhhh! She's sleeping.

THANH: What are you doing here?

ROLF: Your very smart friend Ferdinand called me a very fast cab.

THANH: *(still confused)* But I still don't –

ROLF: Shhhh! I needed to see you again, Thanh. Right away...

You were right about Linh. You were right. And I was wrong. About all of it.

THANH: I didn't mean to make you feel –

ROLF: Shhhh!

THANH: Oh Rolf...!

*(With a surge of the music, THANH embraces him. They hold it for a long moment.)*

THANH: *(sotto voce)* Rolf. My heart is racing.

ROLF: *(sotto voce)* How long have you been experiencing these symptoms?

THANH: They came on...very suddenly.

ROLF: A contagious condition! *(He taps his own heart.)* There's a cure, but it's risky. *(an urgent whisper)* Come outside with me!

*(The lights crossfade again as ROLF and THANH cross to a corner of the stage that previously represented the street.)*

ROLF: There! The moon.

THANH: *(smiling)* I thought you never noticed the moon.

ROLF: I didn't. Until I jumped in a taxi and I raced across town in the dark with my head hanging out the window looking for you! *(looking at her)* I needed the moon –



*Oh moon of mine  
How sweet your smile  
Only for me  
Oh how happy!*

*Can any one  
See any thing  
More beautiful than you!*

Excerpts of "Moon of Mine"  
Poem by Supreme Master Ching Hai







to help me see...don't you see? I feel like I've known you since before the moon was even born.

*THANH:* That long? Do you believe in reincarnation?

*ROLF:* Tonight, I believe only in love.

*(They kiss.)*

**“MOON OF MINE”**

*THANH:*  
OH MOON OF MINE  
HOW SWEET YOUR SMILE  
ONLY FOR ME  
OH HOW HAPPY!

*ROLF:*  
NO ONE TO SEE  
NO ONE TO KNOW  
OUR LOVE FOR EACH OTHER  
THOUGH YOU CARE FOR ALL!

*BOTH:*  
THOUGH YOU CARE FOR ALL!

*THANH:*  
NO ONE CAN SMILE  
SO SWEET AND LONG  
YOU ARE THE ONE  
YOU ARE THE ONLY ONE!

*ROLF:*  
AND WHEN I'D SUNG  
YOU STAYED STILL AND HUNG  
ABOVE THE MOUNTAINS

*THANH:*  
YOU LISTENED AND DANCED  
TILL MY HEART'S CONTENT...  
ENDEARING AND LOVELY

*BOTH:*  
YOU ARE THE BEAUTY  
OF THE GALAXY.

*THANH:*  
YOU SHARE THE PAIN  
AND THE JOY, WITH ME!  
YOU ARE THE  
FRIEND OF ETERNITY.

*ROLF:*  
YOU SHINE MY PATH  
IN THE DARK  
YOU SOOTHE MY HEART  
WHEN I'M IN PAIN.

*BOTH:*  
WHEN I'M IN PAIN.

*(The music continues.)*

*(ROLF removes an engagement ring from his pocket.)*

*THANH:* Good heavens, where did that come from?

*ROLF:* This belonged to my grandmother. Right before she died, she made me promise that I would always carry this around with me in my left coat pocket on the outside chance that I might find her.

*THANH:* Find who?

*ROLF:* The woman I want to marry.

*THANH:* That's so romantic.

*ROLF:* I always thought it was utterly absurd... Until now.

*(ROLF gets down on one knee. He slips the ring on her finger.)*

*BOTH:*  
CAN ANY ONE  
SEE ANY THING  
MORE BEAUTIFUL THAN YOU!

*(Lights fade.)*



## SCENE FIVE

### WEDDING RECEPTION HALL

A WEDDING SINGER is onstage, ready to perform for THANH and ROLF's WEDDING GUESTS.

#### "I BELIEVE ONLY IN LOVE"

WEDDING SINGER:

BECAUSE WE ARE IN LOVE,  
THE EARTH IS SO RAVISHING,  
BECAUSE WE ARE IN LOVE,  
THE WORLD BECOMES JOYFUL!  
I BELIEVE ONLY IN LOVE

EVERYTHING ELSE ON EARTH LACKS MEANING  
EVEN IF THIS WORLD IS LEVELED TO THE GROUND  
I BELIEVE ONLY IN LOVE

LOVE WILL LIVE FOREVER  
IN THE INFINITE UNIVERSE.  
JUST TO LOVE EACH OTHER,  
LOVING IS ENOUGH.  
THEN OUR SOULS WILL FLOURISH, ASSURED.

OUR HEARTS WILL NOT SHIVER  
DESPITE THE RAGING STORM.  
I BELIEVE ONLY IN LOVE

WHEN IN LOVE,  
NO ONE MINDS EXTERNAL SCENES;  
EVERYWHERE IS HEAVEN  
EVERYWHERE IS HEAVEN  
EVERYWHERE IS HEAVEN

I BELIEVE, I BELIEVE ONLY IN LOVE, LOVE, LOVE  
I BELIEVE ONLY IN LOVE, LOVE, LOVE

I BELIEVE ONLY IN LOVE, LOVE, LOVE  
I BELIEVE ONLY IN LOVE, LOVE, LOVE  
I BELIEVE ONLY IN LOVE, LOVE, LOVE  
IN LOVE!

(Full company of WEDDING GUESTS applauds.)

FEMALE GUEST: What's more romantic than a wedding? I mean, that ceremony! – pure romance from top to bottom. Don't you agree, Ernst?

“It came magically together. It was meant for Supreme Master Ching Hai to be heard by the rest of the world. This is a person who has touched so many thousands of millions of people around the world. Her poetry is wonderful. She is a wonderful artist. Look at all the gifts God has given her: wonderful painter, wonderful poetess, wonderful speaker, wonderful heart. I was so moved by her, I was mesmerized actually, because she is so honest. And that is so rare in today's world to find someone like that. People around the world really must see the show. It has the strength of many great, great shows.”

AL KASHA

Two-time Academy Award-winning composer







*ERNST: (Ogling a bridesmaid, he is only half-hearing his wife.)  
Yes, dear. Very sweet. Top to bottom.*

*FEMALE GUEST: (bursts into tears) Waaaaaaahh!*

*ERNST: What did I do? I'm not doing anything!? What's wrong with you?*

*FEMALE GUEST: (through her sobs) Nothing's wrong with me. It's just – Thanh and Rolf – they're so beautiful! They make me feel so – (sob) – happy! (She embraces her husband passionately.) Oh, cake!*

*WEDDING PLANNER: (appearing at the top of the stairs where THANH and ROLF are about to make their entrance)  
Ladies and gentlemen! I give you Dr. and Mrs. Rolf Reinhardt!*

*(THANH and ROLF appear in their full wedding finery. Cheers and applause from the GUESTS.)*

*WEDDING PLANNER: (gesturing to the CONDUCTOR)  
Maestro? (The orchestra strikes up the official "First Dance". More cheers and applause. They dance.)*

### "SINCE WE KNEW EACH OTHER"

*WEDDING GUESTS:  
IN YOUR SILENT MANNER I FOUND MYSELF  
IN YOUR QUIET STYLE IS REBORN MY PEACE  
MANY DARK NIGHTS, SOFT AND TRANQUIL  
YOUR VOICE TENDER CALMS MY MADNESS!*

*O LOVER OF GRAND AMOUR!  
FROM REINCARNATION AND A THOUSAND PROMISES!  
DO YOU STILL REMEMBER,  
OUR LOVE LIVES BEFORE?...*

*YOUR LOVE LIKE SPRING WATER COOLS MY BURNING  
HEART!  
IT'S OVER, THE LONG VOYAGE,  
HERE I'VE ARRIVED TO STAY.*

*(The first dance ends. ROLF's MOTHER and FATHER approach.)*

*MOTHER: I wasn't going to say a word, but now I can't help myself.*

*FATHER: Honey! We discussed this, this morning! We both agreed...*

*MOTHER: I know, I know, I'm sorry, I'm sorry. Rolf. (to crowd)  
Ladies and gentlemen, we're Rolf's parents, and we promised we would not embarrass him by giving silly speeches at his wedding.*

*FATHER: But now it's too late. Anyway, here goes: My son was always a loner, pursuing his real passion: medicine. He didn't have time for love.*

*MOTHER: Until he met our darling Thanh.*

*THANH: Thank you.*

*MOTHER: I'm sure Rolf has told you that love is an irrational thing. But now he's done the most irrational thing imaginable – he's gotten married!*

*FATHER: Yes, they say a man is not complete until he's married. Then he's finished! (He laughs uproariously at his own joke. Silence from all other GUESTS.)*

*MOTHER: Thanh, those of us who know and love Rolf see*

*“Supreme Master Ching Hai is an incredible, incredible human being. She truly gave up the love of her life for the love of other people and other animals. And I just think she's got to be a saint really, has to be.”*

**SHIRLEY JONES**  
*Academy Award-winning actress/singer*







something new and warm and open in his face.  
Especially when he looks at you. *(She hugs them both. To FATHER) Alright, Mr. Comedy, you're on.*

*FATHER:* Did you hear the one about...the proudest father in the world and the happiest father-in-law? *(He hugs THANH and shakes ROLF's hand.)*

*MOTHER:* What happened to the punchline?

*FATHER:* Oh, you want the punchline? Here's the punchline! *(He kisses MOTHER. Laughs and applause from WEDDING GUESTS.)*

*(GRETA and RAJEEV approach THANH and ROLF.)*

*ROLF:* Thank! I want you to meet one of my best friends in the world. He works with me at the hospital. This is Rajeev. And his lovely wife, Greta.

*GRETA:* You are the most radiant bride I've ever seen.

*THANH:* Thank you!

*GRETA:* No, I mean it – your eyes: there's a Mardi Gras going on behind your eyes.

*THANH:* *(flattered and flabbergasted)* Really?

*RAJEEV:* Greta, don't terrify the poor girl on her wedding day! My wife is an artist, Thanh, a painter. She forgets to mention that before she launches into her rhapsodies over new faces.

*THANH:* A real artist!

*GRETA:* I would be so honored if you'd model for me.

*THANH:* The honor would be mine!

*GRETA:* I have a feeling we are going to get on famously. *(They embrace. ELSA approaches them.)*

*ELSA:* You gorgeous, gorgeous thing. Oh my God, this wedding is beautiful. You are both beautiful. Just look at you!

*THANH:* *(They hug.)* I wish you were wearing this dress.



*ELSA:* Oh now enough with that nonsense! You two are a match made in Heaven! You're just going to be so happy, and share little secrets, and joyfully climb the little ladder-of-life together, hand-in-hand, and every night when you come home from work, he'll be there, waiting for you, all tall and weary and handsome, and you'll see his stethoscope hanging on a little peg in the hallway, and he'll say to you, "Hallo, darling. How was your day?" and – Oh my GOD! I'm just so HAPPY for you I can't stand it – *(She bursts into loud tears and embraces THANH again.)*

*WEDDING PLANNER:* *(interrupting the hug)* Darling! Sweetie! It's time to throw the bouquet!

*ELSA:* Me, me, me... Right here. I'm ready. Bring it on!

*(THANH throws the bouquet, which is caught by ELSA. Ad lib cheers of "Bon Voyage!" "Happy Honeymoon!" etc.)*

*ELSA:* *(as she's dancing with various male WEDDING GUESTS who eventually leave her)*

I BELIEVE ONLY IN LOVE  
I BELIEVE ONLY IN LOVE  
I BELIEVE ONLY IN LOVE

*(Ultimately, she is still alone. She exits. Lights fade.)*



*Because we are in love, the Earth is so ravishing,  
Because we are in love, the world becomes joyful!  
I believe only in love!*

Excerpt of "When We're in Love"  
Poem by Supreme Master Ching Hai  
Written in her youth





## SCENE SIX THE HOSPITAL

Several weeks later. The stage is crowded with doctors and nurses and patients, and the mood is one of near-pandemonium.

**KLAUS:** (at the HEAD NURSE's station) Nurse – are you sure that Dr. Reinhardt and Thanh are coming back to work today?

**HEAD NURSE:** (very busy) That's what it says on the schedule, so it might be true.

**KLAUS:** Well, their honeymoon was officially over two days ago. Then there was that one-day travel from Lake Como, which would've been yesterday. Of course, one mustn't discount jet lag. Are you concerned at all about their jet lag?

**HEAD NURSE:** I'm nearly frantic about their jet lag. But somehow I am able to push that aside and soldier on... with my tasks at hand!

**KLAUS:** (clueless) I'm not so much concerned about Dr. Reinhardt. He wouldn't know a tropical parasite if it bit him. If only... But Thanh, oh Thanh, she's so delicate. Even though I know she's really not. You know, she'd have to have the strength of twenty women to have survived what she's been through. Even so, I made her this cake.

**HEAD NURSE:** You what?

**KLAUS:** For her jet lag. And, you know, a welcome back thing. It's flourless celery and rutabaga with a caramelized leek frosting. (The HEAD NURSE makes a face.) I know, do you have any idea what they serve on airplanes these days? She must have been used to eating dreck!

**HEAD NURSE:** Klaus, I mean Dr. Berghoff – no, I mean Klaus: I think you should back off a bit from the newlyweds. Agree, at all?

**KLAUS:** (hurt and confused) No, frankly no. I'm just trying to be...friendly.

**HEAD NURSE:** (seductively) Friendly is good. I tell you what: How about you meet me in the nurses' lounge after our next shift. And you can feed me some of that caramelized leek frosting...

**KLAUS:** I'm going to go put this in her locker...

**HEAD NURSE:** Klaus!

**KLAUS:** I know, don't light the candles this time! Is anybody ever going to forget that?

(KLAUS exits. THANH enters with a group of REFUGEES.)

**THANH:** You two, you need to go to the ENT doctor. Nurse! Could you escort them to the ENT? (Half the group follows THANH to one side of the stage.)

**NURSE #1:** Sure. (THANH starts to cross back to assist NURSE #2.) Thanh, when you've got a second, two more refugee buses have just arrived.

**THANH:** I'll be right there!

(She is approached by a REFUGEE.)

**REFUGEE:** Thanh! My chest is burning and my head – I think I'm going to faint! (He collapses to the floor.)

**THANH:** Nurse! We need some help here! (NURSE #3 rushes forward to assist.)

**NURSE #2:** (shouting from the other side of the stage) Thanh, Thanh, I need you! I don't understand a word this refugee is saying!

**INTERCOM:** Dr. Reinhardt – please report to Room 349.

**DOCTOR:** Thanh, when you have a chance – I've just come from the children's ward. Your patient Linh –

**THANH:** (to NURSE #2) I'll talk to her later. (anxiously) Is everything okay?

**DOCTOR:** (smiling) She's fine. But she wants to see you.

**THANH:** Oh! But this is not a good moment –







DOCTOR: (soothingly) Thanh, take a break. You deserve it. Go.

THANH: (A beat. A deep breath.) Thank you, Doctor.

(Lights crossfade to the area representing the children's ward. LINH is sitting up on her bed. THANH enters.)

THANH: Why, hallo! You're looking chipper!

LINH: Why are you late?

THANH: I beg your pardon?

LINH: To class!

THANH: Oh, to class! I'm very sorry, Teacher. My school bus driver got lost, you see. We ended up in an entirely different country!

LINH: What country?

THANH: I'm not entirely sure, but it might have been Zanzibar!

LINH: Is it far from here?

THANH: Pretty far. That explains why I'm so late, you see?

LINH: That's okay! But now you have to give the entire class an oral report on Zanzibar.

THANH: Oh! All right. (addressing the imaginary class of kids) Zanzibar, an island nation founded 12 million years ago by a family of Great Blue Whales. They loved to spend their summers there frolicking in the cool mountain waterfalls.

LINH: Whales don't frolic in waterfalls...!

THANH: Ah! You're just too smart for me! (She hugs LINH fiercely, both of them giggling with delight.)

(ROLF has entered, unseen by THANH and LINH. He watches silently for a moment.)

ROLF: Hallo, darling. Hallo, Linh. (He crosses to her, puts his hand on LINH's head. She gets up and hugs him, hard.)

LINH: (joyfully) Doctor, Doctor, Doctor!

ROLF: I'm so glad you're feeling better today, sweetheart. Will you excuse Thanh and me for one moment? (ROLF and THANH cross to a far corner of the stage.)

THANH: She's growing stronger every day.

ROLF: Yes, it's wonderful. But she has a test result here that I'm not at all happy about.

THANH: What is it?

ROLF: (looking at his clipboard) Tuberculosis. Fairly advanced and very contagious. I'm ordering her complete isolation.

THANH: Isolation...!? She needs to get out in the sunshine, see other children. Learn to forget what she's been through!

ROLF: Yes, Thanh. That would be ideal. But this is a hospital. There are other patients here that are at risk.

THANH: Maybe she could live with us...

ROLF: No. That's completely inappropriate. She'll need constant monitoring.

THANH: Will I be able to visit her?

ROLF: Yes. Under highly restricted circumstances. I cannot let you get too close.

THANH: Too close? I love her! You love her, too! Don't you?

ROLF: Of course I do. But I worry about your health, Thanh. It's too risky.

THANH: Risky? I grew up surrounded by war. I understand risk. There must be some sort of compromise for Linh...?

ROLF: No, there is no compromise in this instance. In all likelihood Linh will be fine. At which point you'll see that I was right. We're both exhausted. Let's drop the subject.

THANH: I won't. I can't.

INTERCOM: (urgently) Dr. Reinhardt, Room 649, stat. Dr. Reinhardt, Room 649.

THANH: (calmer) Rolf, I'm sorry. Let's not fight. It's just that -

ROLF: I'm not looking for a second opinion, Thanh. I'll see you tonight. (He exits quickly.)

THANH: (calling after him) Rolf - !

(THANH looks back at LINH, then stands motionless, lost in troubled thought as lights fade.)



## SCENE SEVEN STREETS OF MUNICH

Some days later. THANH alone.

### "WEEKEND THOUGHTS"

THANH:  
I MISSED YOU ALREADY THIS MORNING  
WHEN I WOKE UP IN YOUR ARMS,  
THE LAST DAY OF THE WEEKEND!  
I THINK ALREADY  
OF THE DAYS AHEAD  
WHEN WE WILL BE "TOGETHER...  
BUT IN TWO PLACES" AGAIN!  
... AND WHEN I AM FAR AWAY FROM YOU  
DOUBTS AND LONELINESS FLY IN THROUGH THE  
WINDOW!  
I JUST CAN'T THINK OF ANYTHING ELSE  
BUT THROW EVERYTHING AWAY AND RUN TO YOU.  
BUT DO YOU EVER  
EVER WANT ME TO?

(Lights fade.)





## SCENE EIGHT

### ROLF'S OFFICE AT THE HOSPITAL

Immediately following. ROLF alone in his office.

ROLF: (reading a letter)

"Dear Doctor Darling: In recognition of our two-day anniversary of not speaking to one another, (*underscore begins*) a poem:

"I set out,  
Spreading my wings to the heavens.  
I proceed to call on you,  
The one I cherish...  
The Earth is vibrant,  
Exulting in our reunion,  
An uncommon day of happiness,  
Together as on our first meeting.  
Let us overlook  
The nights of our distress,  
Sing on full moon nights,  
Chorus on breezy days.  
Life is an aromatic flower garden,  
Oh, Mein!"<sup>4</sup>

Oh, mein.

(He folds up the letter, kisses it and presses it to his chest.)

ROLF: (calling offstage) Carla! Find someone to cover my shift! I have a date with my wife, but she doesn't know it yet!

(Blackout.)

## SCENE NINE

### A DISCO CLUB

THANH and ROLF are dancing.  
Other people in the club dance in the background.

THANH: (somewhat shouting; the music is very loud) What's wrong, Fred Astaire? Can't keep up with me? (ROLF does a defiant dance move.)

ROLF: You can't keep up with me!

THANH: Ever tried this one?

ROLF: No problem! (He attempts an ungainly step that twists him into an awkward shape.) Jesus Chri - !! I'm sorry! I know, do not take in vain the name of Jesus or Buddha. Two very important men in your life. After me!

THANH: They are not men! They are Masters!

ROLF: I know, I know. Your faith keeps you grounded.

THANH: A higher power keeps all of us grounded.

ROLF: Gravity grounds me!

THANH: Without faith, people fall! Take a leap of faith with me!

(They twirl around together.)

THANH: (laughing) I adore you, my magnificent man of science!

ROLF: You enchant me, my poetical, passionate muse!

(Lights fade.)



<sup>4</sup> Excerpt of Supreme Master Ching Hai's poem "Visiting You," written in her youth. From the poetry collection *Pebbles and Gold*.



## SCENE TEN

### THANH AND ROLF'S HOME

A dinner party some weeks later.

ELSA, HEINRICH, GRETA and RAJEEV are their guests.

ELSA: Thanh's meal! Delicious or what? I can't believe I love my vegetables so much. My mother would be so proud!

HEINRICH: (taking another swig from a whiskey flask that he brought) So what do you think, Rajeev? Is she a keeper? (He makes a gesture to ELSA.)

RAJEEV: Well, that rather depends, doesn't it?

HEINRICH: On what?

RAJEEV: On her feelings about you.

HEINRICH: Don't give me that! She's dying to marry me! (to ELSA) Aren't you, sugarcakes?

ELSA: Oh, stop it!

GRETA: You know, Thanh is teaching me her cooking techniques. It's fascinating. She's a brilliant teacher.

HEINRICH: (to the MEN) With my bank account she'd marry me if I was Quasimodo himself!

(THANH enters with tea.)

GRETA: Thanh, we have to set a date for my next cooking lesson. I need to learn how to make that eggplant dish. Scrumptious! Elsa! You should come too.

THANH: Thursday? At 3?

GRETA: Perfect!

HEINRICH: She's pretty. Dumb but pretty.

RAJEEV: (appalled) I, for one, do not find Miss Mannheim, by any stretch of the imagination, to be "dumb", Heinrich.

HEINRICH: Hey, don't get all women's lib on me! Women's "lip" I like to call it! – I mean it like it's flattering. She's pretty! Dumb, but pretty! Mind you I could have a







“It’s Master Ching Hai’s poetry that I’m expressing, and David Shire’s music. And I love just expressing that bit of humanity through it.”

CADY HUFFMAN  
Tony Award-winning actress

college graduate if I wanted one. But that’s the trick, isn’t it? Dumb? Smart? Skinny? Fat? Finding the perfect combination. I like ‘em dumb and pretty. *(He makes another inappropriate move on ELSA.)*

ELSA: Heinrich, can you stop?

GRETA: Oh, Thanh! I almost forgot! That book we talked about last week. I brought it for you. *(She reaches into her handbag.)*

THANH: Oh, wonderful! *(taking the book and reading the cover)* Lives of the Himalayan Yogis.

HEINRICH: Is that Yogi Bear or Yogi Berra? *(He howls with laughter at his own joke.)*

ELSA: *(at her wit’s end)* Yogis, Heinrich. Himalayan yogis! *(with growing sarcasm, bitterly)* But really, nobody expects you to ever have heard of such a thing. Nope. Nobody expects you to be anything, darling, but the stupid, vulgar, drunk, benighted boor that you obviously, disgustingly are!!

HEINRICH: Hey now! What kind of a thing is that to say!? How dare you say stuff like that to me! *(He starts to cross to ELSA threateningly.)*

ROLF: *(restraining him)* All right! Party’s over. Goodnight, Heinrich. Goodnight, everyone. Heinrich, we’re going to send you back to your home in your nice, warm bed. *(RAJEEV and ROLF hustle HEINRICH toward the door. As GRETA leaves, she touches ELSA’s arm.)*

ELSA: He won’t remember anything in the morning. Crazy, huh?

THANH: Why don’t you stay here with us, tonight, Elsa?

ELSA: No. I think I need a little fresh air, but thanks. Thanh, I’m so sorry.

## SCENE ELEVEN STREETS OF MUNICH

Immediately after. ELSA alone in a darkened street.

### “SELF CONFESSION”

ELSA:  
I LIVE THROUGH DAYS OF DECEPTION  
PROFESSING LOVE THAT I DON’T FEEL!  
SWEET UTTERANCES FROM ROSY LIPS,  
PASSIONATE WORDS FROM AN ICE COLD HEART...

I INDULGE IN MANY ILLUSIONS,  
DAY AND NIGHT, KEEPING UP WITH THE JONESES.  
THIS EPHEMERAL BODY, SKIN BURNING WITH  
PASSION,  
HOW I WRITHE, PLUNGING INTO THE FIRE OF LUST!!

I PASS MANY SHORES, CLEAR AND MUDDY,  
WASHING MY FACE, THEN PAINTING IT AGAIN,  
DESIRING FAME, FINE HOUSES AND WEALTH  
TO ENJOY THIS LIFE, I’VE ABANDONED NOBLE IDEALS

AFTER MANY STRUGGLES, I AWAKE SUDDENLY  
ASKING MYSELF, “IS THAT ALL THERE IS?”  
WHAT DOES IT MATTER, A FEW EXTRA TENS OF  
YEARS,  
TO CHASE FOR FAME AND GAIN WITH EFFORTS SO  
DEAR!

WHAT SHALL I DO IN THE DAYS AHEAD,  
WHEN HAIR LOSES LUSTER AND YOUTHFUL ROSINESS  
FADES?  
WHEN BREATHING CEASES, IS IT DEATH OR REBIRTH?

*(She goes to a phone booth and dials a number.)*

ELSA: Munich 539 762, please. ...Heinrich! Hey, it’s Elsa! I know... I’m sorry. I’m sorry. But hey kiddo, the night’s young! You want to go out for a drink or something? Great. I’ll see you there.

I ASK MYSELF IN THIS SELF CONFESSION TODAY:  
IS THIS LIFE OR IS DEATH CLOSE BY?

*(ELSA hangs up. Lights fade.)*





## SCENE TWELVE

### THE HOSPITAL

It is late at night. THANH is visiting LINH.  
The lights are dim.

*THANH: (Sitting beside LINH on her bed, stroking her hair, she speaks quietly and rhythmically; LINH is half-asleep, yet restless.)* Sleep, my love. So much stronger you'll feel in the morning if now you just go to sleep. So close your eyes, my darling.

*LINH: It's hard to breathe. (She coughs.)*

*THANH: I know, sweetheart. But just close your eyes, and sleep will come.*

*LINH: (after a moment)* Miss Thanh, when they died, where did my mother and father and big brother go?

*THANH: I don't know, sweetheart. But wherever it is, it's someplace very, very beautiful.*

*LINH: Like Zanzibar?*

*THANH: Maybe so! So just close your eyes, my darling. And dream about Zanzibar!*

*(LINH is at last asleep. THANH kisses her forehead and tiptoes away.)*

*THANH: (urgently and passionately)* How I wish I had the answer for her! How I wish I had the answer to all the suffering in this life. I work, I sleep, I work some more. And always I am praying. Putting the pain in my writing, giving my love to the children, the lost ones, every last one of them! But it isn't enough. Nothing changes the suffering.

Dear God! Show me a sign You exist. Dear Buddha!  
Let me see You, let me know Your compassion,  
Your power. Because I need strength, God! I need strength. Not for me, but for Linh. But why the endless suffering? Where is the everlasting remedy? I know in my heart there IS one! But where is it? Won't You show me a sign?

*(Lights fade.)*



## SCENE THIRTEEN

### GRETA'S STUDIO

GRETA is painting; THANH, holding a red rose, is modeling for her.

GRETA: (Pausing in her work, she stares at THANH for a long moment; THANH, turned away, does not notice GRETA's gaze.) I think we should stop for today.

THANH: (startled) Why?

GRETA: What's going on?

THANH: Nothing.

GRETA: Thanh! It's my business to see things in people's faces. Something pretty serious is going on.

THANH: (A beat; then she drops all guard.) Linh isn't getting any better. In fact, she's getting worse.

GRETA: I'm so sorry.

THANH: I'm scared she's going to die.

GRETA: Of course you are.

THANH: I feel my faith is faltering. I feel lost.

GRETA: Ever since I was a little girl, I wanted to be a painter. Art was my enchantment. But it was "only" a dream. So I grew up, I got practical, and I went to med school – because my father was a doctor. But also because medicine was important, unlike, say, art. I met Rajeev. We fell in love. We got married, and we both started practicing. But then a couple of years later, this little voice started waking me up in the middle of the night telling me that I needed to be painting. I ignored that little voice. But it got louder, more adamant. And then one day I woke up and I knew – I simply knew – I had to go to Paris.

(Toward the end of GRETA's talking, RAJEEV has entered carrying a tray with a plate of strudel, a pot of steeping chai, and three cups.)

THANH: Paris! What did you think of that, Rajeev?

RAJEEV: (with mock horror) Absolutely opposed! Hated the idea!

GRETA: So, he stayed home. But I had to honor something that felt bigger than myself, Thanh. A spirit. That little voice! I needed to go to Paris to study with the living masters of my art. Otherwise – I would be betraying something in my soul.

THANH: You were very brave to go.

GRETA: Honestly? Yes. I was. But let me tell you the best part: Yes, going to Paris, I became a better artist than I otherwise possibly could have been. But I became a better person. Thanh, tell me what's wrong.

THANH: (in turmoil) I don't know! I'm not a painter like you. I'm a – I don't know what I am!

GRETA: Well, you're a deeply spiritual woman.

THANH: I know, I know it sounds blasphemous, but – God and Buddha – they seem...so far away.

RAJEEV: (pouring the tea) My country, Thanh – India – India has been a crucible of suffering for centuries. We have struggled with your question more than most: Where is God, in the midst of all...this...suffering...?

THANH: And?

RAJEEV: Perhaps because of that, a few, very few, wise Masters have learned the answers to that elusive question. And live to enlighten others.

THANH: Living Masters. In India?

(RAJEEV simply nods. The phone rings. RAJEEV excuses himself to answer it.)

THANH: I don't know if I will have the courage to go. You were very strong.

GRETA: I had the courage to take the first step. That's all I had.

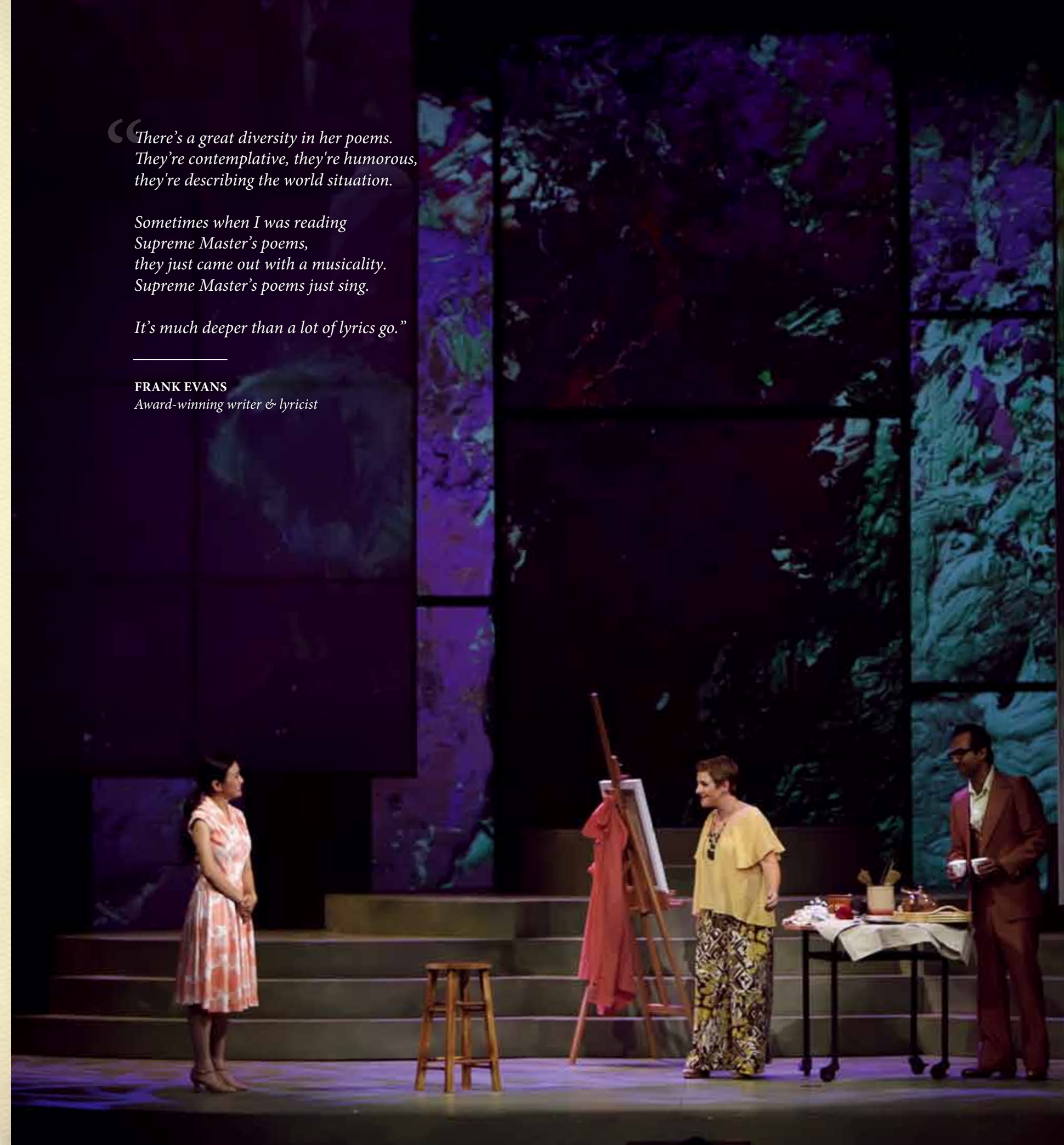
“There's a great diversity in her poems. They're contemplative, they're humorous, they're describing the world situation.

Sometimes when I was reading Supreme Master's poems, they just came out with a musicality. Supreme Master's poems just sing.

It's much deeper than a lot of lyrics go.”

FRANK EVANS

Award-winning writer & lyricist











“When you’re in the rehearsal room with the whole cast and crew, it reminds me of when I was in *Les Misérables*. It’s just massive.

All the songs are poems by the Supreme Master Ching Hai, and the songs are beautiful. To hear the ensemble singing everything in full harmony full out gives you goosebumps. It’s really beautiful.”

DAISY EAGAN  
Tony Award-winning actress

#### “SEARCH HIGH AND LOW”

GRETA:  
SEARCH HIGH AND LOW  
FOR A LITTLE LOVE,  
SEARCH HIGH AND LOW  
FOR A LITTLE LOVE!  
TO BESTOW ON ALL BEINGS  
IN ALL CORNERS OF EXISTENCE!

RIDING COLOSSAL WAVES  
FLYING THROUGH GRAYING FORESTS  
CHARGING INTO THE FEROCIOUS WIND  
CROSSING THE STORMY SKY!

SEARCH HIGH AND LOW  
FOR A LITTLE LOVE,  
SEARCH HIGH AND LOW  
FOR A LITTLE LOVE!

YOU HAVE TO BREATHE  
THE AIR OF HEAVEN  
YOU HAVE TO GO  
WHERE THE WIND BLOWS

FLY WITH THE BIRDS  
RISE WITH THE SUN  
LOOK INTO THE HEART OF A FLOWER  
AND FIND GOD THERE.

SEARCH HIGH AND LOW  
FOR A LITTLE LOVE,  
SEARCH HIGH AND LOW  
FOR A LITTLE LOVE!

RAJEEV: *(entering)* Thanh, that was Rolf on the phone. He thinks perhaps you should meet him at the hospital.

THANH: Is it Linh?

RAJEEV: Yes, it’s Linh.

THANH: Is everything okay?

RAJEEV: You should go. Go now, Thanh. *(He helps her with her coat.)*

*(With a quick look of apology and gratitude to her friends,*



THANH is out the door. GRETA and RAJEEV exchange a worried look. *Lights fade.*





## SCENE FOURTEEN THE HOSPITAL

Minutes later. A gurney is rolled across the stage. It is LINH being rushed into surgery. THANH enters. She waits anxiously in a corridor. Several beats. ROLF enters, in operating scrubs. Their eyes meet, he shakes his head. They embrace. Both are devastated.

*ROLF: (fighting tears)* I couldn't save her, Thanh. I'm so sorry.

*THANH:* No one blames you, darling.

*ROLF:* It almost felt like she were...ours. Our own daughter.

*THANH:* Yes.

*(They are both in tears.)*

*ROLF:* Let's start our own family, Thanh. Let's have our very own child.

*THANH:* That's a beautiful idea. But there is something I need to tell you. I must go to India.

*ROLF:* India?

*THANH:* Come with me. I feel it! It's my calling. I must go!

*ROLF:* You're not thinking clearly, Thanh! The way to cope with Linh is to move ahead, not run away to India!

*THANH:* This is not running away! What is the meaning in her death? Her suffering? I must find out! Come with me, Rolf! You spent ten years to become a physician. I'm only asking for two.

*ROLF:* No! My work! And I don't want you to go, either. I, I – need you here beside me.

*THANH: (holds onto his arm)* I need your blessings for this.

*ROLF:* You're asking for blessings from a man who has no faith?

*THANH:* That's not true! You said you believe in the power of love!

*ROLF:* I believe in the power of my love for you.



*THANH:* Then how about this: that God loves us all? That if we love each other as strongly as that we can conquer anything. Even disease!

*ROLF:* This is your path, Thanh. It's not mine.

*THANH:* But it's our lives.

*ROLF:* I love you, Thanh. But my life is here.

*(Music underscoring begins.)*

*THANH: (A long beat; then, quietly)* Then I must go alone.

*ROLF:* Please don't do this. I don't want to lose you.

*THANH:* I have no choice.



**“FOR THE ONE WHO STAYED BEHIND”**

*THANH:*  
WHEN YOU COME HOME,  
THERE WILL BE ONLY GRASS AND FLOWERS  
GREETING YOUR FOOTSTEPS!

*ROLF:*  
THE GARDEN SHEDS HER EVENING DEW,  
THE HOUSE BOWS WEIGHED DOWN IN LONELINESS,  
MURMURING FAREWELL!

*THANH:*  
EVEN IF MY HEART WAS MADE OF STONE  
AND MY FEELINGS ALL OF BRASS,

*BOTH:*  
I WOULD SOFTEN AND MELT  
AS I FEEL THE PAIN I LEFT YOU!

*THANH:*  
BUT BELOVED ONE!  
I CAN NO LONGER STAY IN DARKNESS,  
SURRENDERING TO IGNORANCE AND MISERY.

*ROLF:*  
I KNOW YOU’VE BEEN SUFFERING IN GOLDEN BOND  
LONGING TO BE FREE

*BOTH:*  
I LOVE YOU AS I LOVE MYSELF

*THANH:*  
LIKE MY LOVE FOR THIS GREAT EARTH, ITS  
MOUNTAINS AND RIVERS

*ROLF:*  
I BOW TO YOU IN AWE OF YOUR DEEP LOVE!  
WHO KNOWS WHEN WE WILL EVER MEET AGAIN—

*THANH:*  
PRAISED BE THE DIVINE WHOSE LIGHT GUIDES MY WAY,  
AND PROTECTS YOU IN YOUR LONELY DAYS.

*ROLF:*  
WHY WERE WE BORN IN THIS WORLD OF WOE  
WHERE I MUST PINE AND WHERE YOU, MY LOVE,  
HAVE TO TASTE SORROW!?

*THANH:*  
PLEASE LIFT YOUR HEART OUT OF THE BLUE WEB  
SO MY MIND WILL ALSO BE LIGHTENED WHEN WE  
ARE APART.

*ROLF:*  
YOU’RE LEAVING, REACHING FOR HEAVEN ABOVE  
VOWING TO LEVEL OUT ALL UPHEAVALS IN LIFE!

*THANH:*  
ONE DAY I’LL BE ENLIGHTENED, BRING  
ILLUMINATION TO THE WORLD,

*BOTH:*  
I WANT TO BE TOGETHER FOR ETERNITY...  
THOUGH FOR NOW WE’LL PART TO WALK TWO  
SEPARATE PATHS  
WHO WILL PROTECT THE ONE WHO STAYS BEHIND?  
WHO WILL PROTECT THE ONE WHO GOES AFAR?

*(Lights fade.)*



“It was really a once-in-a-lifetime presentation. There’s going to be a huge ripple effect from this. I had tears coming down a few times just to see the poignancy of the love that she shared with not only the man who was her husband, but for the Vietnamese people and for the animals, for the whole human family.”

**WILL TUTTLE, PH.D** (Vegan)  
*Best-selling author*





“I keep working with the Supreme Master and her organization, and for some reason, there’s always some miracle. On Broadway, it’ll take a week or two weeks to add lights and sound and backdrops coming in. So we had two days. Halfway through the second day, we hadn’t even looked at the end of the first act, or the second act. So we all gathered together and we said, ‘I don’t know how we’re ever going to do this.’ But when we started playing with the orchestra, the cast kept going; they just kept doing the show. And in real time, in an hour and 12 minutes, the entire rest of the show got ‘tech’-ed. In real time! It’s not only never happened before, but it is impossible for it to happen. I consider that a miracle.”

**DOUG KATSAROS**

*Emmy Award-nominated composer  
The Real Love producer*





## ACT TWO

### SCENE ONE

#### DELHI, INDIA

Some weeks later. As the lights come up, a motley assortment of Indian people in native attire portrays a bustling city.

#### “WELCOME TO INDIA”

INDIAN LOCALS:

SARIS!

COWS!

TEMPLES, TEMPLES

HERE COME MORE COWS! HERE COME MORE COWS!

RICKSHAWS, BUSES, BIKES AND CABS

AND CROWDS AND CROWDS OF PEOPLE.

FIGS!

CANDLES, CANDLES

HERE COME MORE COWS, HERE COME MORE COWS!

ROTIS, CURRIES, BELLS AND GONGS

AND BLAZING, BLAZING HEAT.

ASHRAMS

BEADS

SADHUS, SADHUS

EV’RY BELIEF, EV’RY BELIEF

VISHNU, KRISHNA

AND PILGRIMS OFF THE BUS.

#### “THE GOD SEEKER”

THANH: *(bursting through the crowd)*

FINALLY I’LL FIND WHAT I’VE BEEN SEARCHING FOR

CASTING ASIDE RICHES AND COMFORT

AND OH!

I’LL SEARCH FOR GOD EVERYWHERE!

FINALLY I’LL FIND WHAT I’VE BEEN SEARCHING FOR

ABANDONING LIFE LIKE A ROADSIDE INN

AND OH!

I’LL SEARCH FOR ILLUMINATION EVERYWHERE!

THANH: *(to LOCALS)*

WHERE’S THE SOURCE OF THE GANGES?

LOCALS:

STRAIGHT AHEAD!

THANH:

THE TEMPLE AT BENARES?

LOCALS:

STRAIGHT AHEAD!

THANH:

THE HIMALAYAN PEAKS?

LOCALS:

STRAIGHT AHEAD!

THANH:

STRAIGHT AHEAD?

STRAIGHT AHEAD?

IS EVERYTHING STRAIGHT AHEAD??

FINALLY I’LL FIND WHAT I’VE BEEN SEARCHING FOR

LEAVING BEHIND MY POSSESSIONS AND BELOVED

AND OH!

EVERYTHING’S WAITING HERE FOR ME!

*(As the crowd disperses, THANH tries to get the attention, one after the other, of local passersby as they rush past. They all ignore her, indicate they have no idea what she’s talking about, point vaguely into the distance, or say, “Straight ahead!” Finally, she approaches an OLD WOMAN who is peddling kindling on the street.)*

THANH: Excuse me, please. I need directions, and –

OLD WOMAN: How can I help you? You are a pilgrim.

THANH: You are observant. I’m trying to find my way to Rishikesh. Do you know the way? And please don’t say “straight ahead”.

OLD WOMAN: In the foothills of the Himalayas.

THANH: Yes!

OLD WOMAN: I can tell you the path on foot – it is that way.  
*(She gestures.)*







*I've been searching for the Buddha everywhere  
Casting aside riches and comfort,  
Leaving behind my possessions and beloved!*

Excerpt of "The God Seeker"  
Poem by Supreme Master Ching Hai, written in her early 30s  
McLeod Ganj, India



THANH: (*appreciative, reaches into her pocket*) Thank you! I am so grateful to you. Can I offer you something for your kind assistance...?

OLD WOMAN: Are you in need of some kindling for your stove?

THANH: Well, no, but –

OLD WOMAN: Then best it is saved for someone who does.

THANH: (*touched, puts her money away*) Of course.

OLD WOMAN: I would like to offer you something, however. (*She picks up her walking stick.*) You will need this.

THANH: No, I couldn't possibly – (*a beat*) Thank you so much. (*She takes the stick and bows to the OLD WOMAN. When she rises again, there is an enormous smile on her face.*)

OLD WOMAN: I'm going to call you Smiling Step.

THANH: Smiling Step?

OLD WOMAN: Yes. If only you could see your face! (*She exits.*)

(*THANH continues on her journey and crosses to another street. A GIRL, carrying a large basket of flowers, trips and falls to the ground. THANH rushes to help her. The GIRL slaps THANH on the hand.*)

THANH: (*startled*) Oh! I'm so sorry. I didn't mean to –

GIRL: Do not touch me! (*She quickly walks away.*)

(*A SADHU approaches THANH, chuckling.*)

SADHU: She's of the Brahmin caste, my dear. Only those of the same caste are allowed to touch her.

THANH: But how is one to know – ?

SADHU: Very difficult, pilgrim. My advice: not to touch anyone.

THANH: Thank you, Guruji.

SADHU: India is full of wonders and mysteries. Some dangerous. Some not. You are traveling alone?







THANH: Yes.

SADHU: That I would categorize as dangerous.

THANH: It's just that I'm in a great hurry to get to the Himalayas.

SADHU: Ah! So it is enlightenment you seek?

THANH: Yes. With every fiber of my soul.

SADHU: You want to learn to walk on water and fly in the air?

THANH: No, I'm not looking for mystical powers. I want to help people – and I need enlightenment to know how best to do that!

SADHU: *(smiling)* Beware, young woman in a hurry! You cannot do this alone. You will need help. A friend. A guide. For example, the Himalayas are bitterly cold. Have you learned tumo heat?

THANH: No. I don't even know what that means!

SADHU: Generating warmth from the solar plexus. The only way to survive.

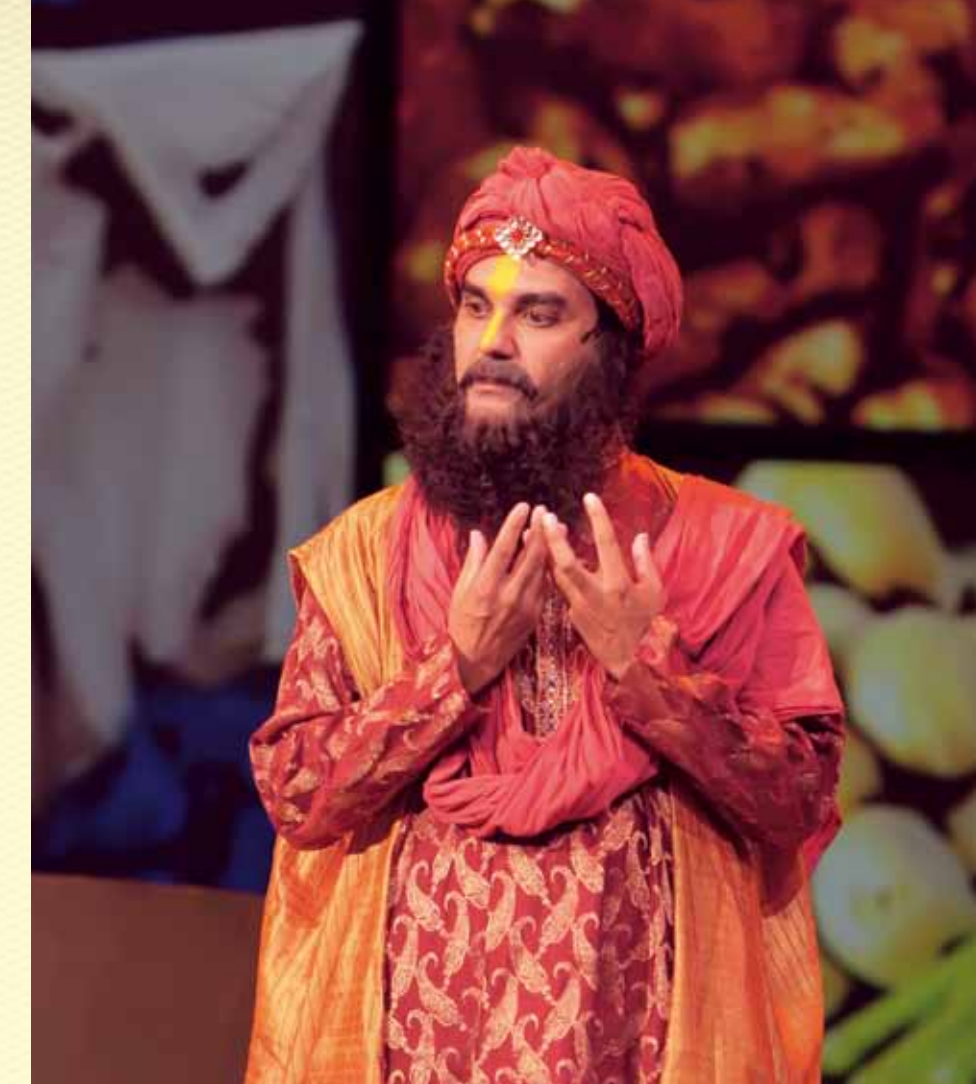
THANH: *(a little anxiously)* Oh, I thought if I kept walking... the exercise would keep me warm... I have so much to learn.

SADHU: But my dear, do not make the mistake of falling into despair! I knew from the first moment I saw you, you were a special one. So many of my students are chasing physical attainments, not truly searching for the Truth. I've traveled to every corner of India, learned with great masters and attained great enlightenment. *(a courtly little bow)* Goodbye. And good luck. *(Begins to walk away.)*

THANH: Wait, Guruji! You said "students". You are a teacher! I would very much like to learn your path.

SADHU: We welcome you. My temple is in the mountains on the other side of the river. Too far to walk.

THANH: I will gladly pay for your bus fare, if you'll allow me.



*(She reaches for her satchel that is carried close to her body.)*

SADHU: I accept. Come, let us begin our journey.

*(Lights fade.)*



“It’s a huge production! There was a beautiful song that the character of Master Ching Hai sang, about ‘What do I do? My faith is shaking and I don’t know what I’m supposed to do’ (‘P.S. Till Tomorrow’). It’s lovely.”

KRISTIN BAUER (Vegetarian)  
Actress (True Blood)





## SCENE TWO THE SADHU'S TEMPLE

Many hours later. Night. A group of MEN drinking from gourds or jugs and dancing drunkenly. They are disheveled, slovenly, unshaven.

MEN:  
IN OUR TEMPLE  
HERE IS THE TRUTH, HERE IS THE TRUTH  
IF YOU WANT ENLIGHTENMENT,  
WE'VE GOT IT HERE FOR YOU.

SADHU: My disciples! I return. *(There is a desultory effort by the MEN to stand straight and appear presentable.)* And I bring with me our newest pilgrim! This is Thanh. Welcome her!

*(The MEN grunt their greetings. THANH nods.)*

SADHU: *(to THANH)* Forgive their rough manners, my child. They are overly stimulated from a long day of study and prayer. *(to a MAN, roughly)* Something to drink! Food! *(to THANH)* You are hungry?

THANH: Famished, actually!

SADHU: Excellent! To nourish the soul, one must not neglect the body. But first, a light repast, something cool to drink. A little wine, perhaps?

THANH: Just a cup of water would be perfect.

SADHU: A cup of water... Ah, yes, a cup of water. My young student – come here. For the young lady, it shall be a cup of water, but for her, it shall be a special Elixir of Welcome.

MAN: *(A confused beat. Finally, his eyes widen in understanding.)* Ah yes, Master!

*(During the following, the MAN ladles water into a cup and adds a pinch of powder from a tiny tin box.)*

SADHU: Later, you shall have my room, there, in the back. I shall sleep here, with the others.



*I'm tired!  
Heartbroken.  
Have no more patience.  
After all, I'm only a frail mortal, You know it!  
I quit.*

*P.S. I'll tomorrow.*

Excerpt of "P.S. Till Tomorrow"  
Poem by Supreme Master Ching Hai  
Written in her early 30s



It's a unique experience because I've written a lot of musicals. But normally, you sit in a room with your collaborators, the book writer, the lyricist. And this, we all were working separately. The only common denominator was the script and the Supreme Master's wonderful work.

It's a wonderful story for a musical, actually. It's like none other that I've ever seen. And that's what you want for a show, something that's surprising."

**DAVID SHIRE**  
Two-time Grammy & Academy  
Award-winning composer



*THANH:* Oh, I couldn't. I wouldn't want to –

*SADHU:* Nonsense. Nonsense, nonsense. (*The MAN returns with a cup of water for THANH and hands it to the SADHU. The SADHU hands her the cup and slips his arm around her shoulder; picks up a glass himself.*) To your health! (*He drinks; she hesitates, sensing there is something amiss in the water in her cup.*)

*THANH:* Thank you.

*SADHU:* I have so much to learn about you, my child. Your spiritual journey thus far. I want to know all about it. Hold nothing back. If I am to be your teacher, you must trust me.

*THANH:* (*inching away from him*) I have questions. Many, many questions.

#### **"P.S. TILL TOMORROW"**

*THANH:*  
YOUR DOOR IS FOREVER FORBIDDEN  
EVERY TIME I APPROACH  
IT SHUTS ALOOF AND COLD!  
THE CURTAINS ARE DRAWN.  
I KNOW YOU ARE IN THE PALACE.  
JUST CAN'T OPEN THE DOOR.  
I THINK ONE DAY I'LL BRING ALONG A BIG HAMMER!

I'M TIRED!  
HEARTBROKEN.  
HAVE NO MORE PATIENCE.  
AFTER ALL, I'M ONLY A FRAIL MORTAL, YOU KNOW IT!  
I QUIT.  
P.S. TILL TOMORROW.

GOD! DO YOU HAVE EARS AT ALL?  
YOU MUST!  
IN ORDER TO HEAR MY DESPERATE CALL.  
I THINK...  
I'LL BUY A PAIR OF HUMAN EARS FOR YOU  
TOMORROW.

IN CASE YOU'VE LOST THE HUMAN HEART,  
PLEASE TAKE MINE.  
SO YOU MAY SYMPATHIZE

WITH ALL MY FELLOW BEINGS ON THE SAME BOAT,  
WHO LONG FOR NIRVANA,  
BUT ALL THEY KNOW IS SORROW.

HERE ARE MY HUMAN EYES OFFERED WITH  
GLADNESS,  
PLEASE WEAR THEM 24 HOURS A DAY.  
SO YOU MIGHT SEE  
HOW I'VE BECOME SO WEARY  
WALKING THIS PATH SO LONELY,  
FOREVER SEARCHING FOR A GLIMPSE  
OF YOUR BEAUTY...YOUR BEAUTY.  
FOR A GLIMPSE OF YOUR BEAUTY.

I'M TIRED!  
HEARTBROKEN.  
HAVE NO MORE PATIENCE.  
AFTER ALL, I'M ONLY A FRAIL MORTAL, YOU KNOW IT!  
I QUIT.  
P.S. TILL TOMORROW...  
TOMORROW...  
TILL TOMORROW.

*(As the song progresses, the MEN become more and more drunk, dancing about THANH. At one point, their jug is handed to THANH, who takes the opportunity to pour the drugged water from her cup into the jug. The MEN continue to drink from it and one by one pass out, asleep on the floor, including the SADHU. At the conclusion of the song, THANH gathers her belongings and quietly flees out the front door to freedom.)*

*(The MEN all wake up and realize THANH is gone.)*

*SADHU:* Where? Where is she? You idiots! She's gotten away!  
After her!

*(They run off. Sound of thunder.)*



### SCENE THREE THE FOREST

Some minutes after. THANH enters, running. She is breathing heavily. Occasional thunder is heard.

THANH: (after a moment, facing heavenward) Dear God! What, pray, am I supposed to learn from that! For this I have left my warm and safe home; my beautiful and beloved husband!?? (Breathes some more.) Lord, You know I put my faith in You... But where are You?

(Voices and footsteps of MEN approaching. Flashlights indicate they are searching the forest. THANH quickly gathers her things, hesitates a moment trying to decide which way to run. When suddenly – a VOICE!)

VOICE: Thanh!

THANH: What? (Looking about, she cannot tell where the VOICE is coming from.)

VOICE: Thanh!!

THANH: Who's calling me!?!

VOICE: I'm over here! It's KLAUS!

THANH: (seeing him at last) KLAUS!??

KLAUS: (He is wearing a full Tugboat Annie-style rain slicker.) Klaus Berghoff! This is the craziest miracle ever! Running into you in India! Hundreds of thousands of square miles, hundreds of millions of people, what are the odds – !?

THANH: (a fierce whisper) KLAUS!! Shush!!

KLAUS: (whispering) What are the odds?

THANH: I've just escaped from a bunch of dangerous con men!

(Voices and flashlights come closer.)

SADHU: (offstage) She can't possibly have gotten much further than this! Spread out, boys!

(KLAUS and THANH scramble to hide.)

THANH: Give me your coat.

KLAUS: Here, you want binoculars too?

THANH: I don't need that.

(THANH curls down on the ground and uses KLAUS' coat to conceal herself, making herself look like a rock with a coat strewn on top.)

KLAUS: Okay. Okay, they're getting real close, we should...  
Thanh? Thanh? Where did you go? Thanh...?

THANH: (whispers loudly from under the coat) I'm down here.

(KLAUS quickly sits down and leans against the "rock" as the SADHU and his MEN enter.)

ONE OF THE MEN: Hey! What's this?

SADHU: (He gives a kick to KLAUS.) Another pilgrim, no doubt. You! Idiot! Wake up! (KLAUS, feigning sleep, groans and raises his head.) We're looking for a woman – small, attractive, in a hurry. Have you seen her?

KLAUS: No. (The SADHU is about to sit on the "rock" and KLAUS quickly shouts out, causing the SADHU to freeze in his position) I mean... YES! Heading THAT way! (He points in the opposite direction where the MEN were headed.)

SADHU: (quickly bolts up) That way, boys!

(The SADHU and MEN run off.)

THANH: (whispering, still hidden beneath the coat) Are they gone?

KLAUS: Not yet...

THANH: I don't hear anything.

KLAUS: Okay, now they're gone.

(KLAUS scrambles to his feet and THANH uncovers herself. They look at each other and explode into near-hysterical laughter.)





“To sacrifice something like that for a higher cause, it’s an amazing story. It’s a beautiful love story. Just to be able to be a part of it was gift enough. I’m very, very blessed.”

**ROBERT TORTI**

*Tony Award-nominated actor*



**THANH:** KLAUS! You’re my hero! You were brilliant!

**KLAUS:** *(puffed with his manly heroism)* I was pretty good, wasn’t I? Listen, are you all right?!

**THANH:** I’m fine! Klaus, I think you just saved my life.

**KLAUS:** *(beaming)* You know what, we’ve got to get out of here!

**THANH:** Yes, please. But where?

**KLAUS:** There was an ashram not too far back. I think.

**THANH:** You think?

**KLAUS:** Well, maybe it was a little far back. You see, I’ve been on a bird-watching expedition, and –

**THANH:** Perhaps we can find it together. I have to ask – I mean, it is a miracle you’re here, but what on earth are you doing in India?

**KLAUS:** Same as you, Thanh! I’m just broadening my circle of spiritual understanding! You know, when I got fired from the hospital in Munich, I thought to myself, whoa! This is not good! But then, I saw this as the opportunity that it could be –

**THANH:** We have to go. *(They go.)*

*(Lights fade.)*



## SCENE FOUR MUNICH, GERMANY

Night. ROLF is alone on a bridge over the river.

### “DO YOU MISS ME, DARLING”

ROLF:  
WHEN YOU'RE THERE  
AND I AM HERE,  
I MISS YOUR EYES, EVER SPARKLING.  
DO YOU MISS ME, DARLING?  
DO YOU MISS ME, DARLING?

LONGING FOR SOMEONE FAR AWAY,  
LIVING AN EMPTY LIFE,  
I MISS YOUR SOFT AND BEAUTIFUL LIPS.  
DO YOU MISS ME, DARLING?  
DO YOU MISS ME, DARLING?

THE RIVER CONTINUES FLOWING, INDIFFERENT,  
THE LONELY ROSEBUSH IS CHEERLESS.  
I DREAM OF OUR GLORIOUS TIME TOGETHER.  
HOLDING THE SINGLE PILLOW.

SEAGULLS ARE FLYING LOW,  
BOATS TOSS AND TURN.  
THE BAY THIS EVENING SEEMS SO DISTANT.  
DO YOU MISS ME, DARLING?  
DO YOU MISS ME, DARLING?

*(As the music fades, ELSA emerges from the shadows.)*

ELSA: What a touching scene! A man, all alone very late at night on a lonely bridge. Singing pretty songs...to the moon?

ROLF: Hallo, Elsa. You startled me.

ELSA: Oh, I'm sorry. I thought doctors were unflappable. But please don't fly away, like all the pigeons do whenever I come near. I'm actually grateful for the company. It's usually pretty empty out here.

ROLF: You come here often?

ELSA: Lately I do.

ROLF: I see.

ELSA: *(A beat.)* You miss her terribly. Don't you?

*(ROLF remains silent.)*

ELSA: And what have you heard? Has Thanh written to you?

ROLF: A note from the airport saying she arrived safely.

ELSA: I'm sure she misses hearing from you.

ROLF: My life here? – so much the same. Nothing significant to report in any case.

ELSA: *(moving closer)* Except for the terrible...loneliness, Rolf? Especially...late at night?

*(ELSA puts her arms around his neck and is about to kiss him. He stops her. She pulls away.)*

ELSA: *(Profoundly humiliated, she tries to make a joke.)* Oh, wow! Wait'll my therapist hears about this: Oh boy, it has gotten so bad that I've taken to making out with marble statues in the middle of Munich in the middle of the night!

ROLF: *(very seriously)* Elsa, you know how much in love with my wife I am.

ELSA: *(A short beat as this sinks in.)* Oh! I'm a horrible person! *(She starts to cry.)*

ROLF: No, no, no, please...

ELSA: *(through her sniffles)* Rolf, oh God, I've something to show you. It's a letter from India. It's from Klaus. Remember Klaus? From the hospital? Anyway, he and I have become penpals. Well, he and Thanh, they are staying in an ashram, somewhere. So she's okay. There's a return address if you'd like to write her. *(She hands the letter and the picture to ROLF, who shows a big sigh of relief.)* Or why don't you just go? What are you doing standing around here?

ROLF: I've been wanting to find her. Now I can. Thank God!

*(ROLF turns to leave and is stopped by ELSA.)*



ELSA: Rolf, please give my love to Thanh. And you will never mention what happened here tonight. Ever...? *(He nods.)* Okay, goodnight! Goodbye. *(She exits quickly.)*

*(ROLF, still staring at the letter and the picture, suddenly presses the picture and letter to his heart.)*

ROLF:  
AS NIGHTS PASS AND DAYS GO BY  
I MISS ONLY YOU, ALL THE TIME!  
DO YOU MISS ME, DARLING?

*(Lights fade.)*



## SCENE FIVE

### THE GANGES RIVERBANK

THANH sits by the side of the Ganges River.  
We hear the sound of river water flowing.

#### “ON THE RIVERBANK”

THANH:  
I LOVE TO SIT ON THE RIVERBANK  
LISTENING TO THE SOUND OF WATER  
AND THE BIRDS.

I LOVE TO SIT ON THE RIVERBANK  
LOOKING AT THE FLOWING WATER  
AND HEAR THE SONGS WITHIN...

YOU MAKE MY LIFE FLOWING  
LIKE THE RIVER WATER.  
THEN TOMORROW WE’LL REACH THE SEASHORE...

I LOVE TO SIT ON THE RIVERBANK  
REMEMBERING THE TEARS IN YOUR EYES  
WHEN YOU SPOKE OF  
THE SUFFERING IN THIS WORLD.

YOU MAKE MY LIFE FLOWING  
LIKE THE RIVER WATER.  
THEN TOMORROW WE’LL REACH THE SEASHORE...

I LOVE TO SIT ON THE RIVERBANK  
REMEMBERING THE TEARS IN YOUR EYES  
WHEN YOU SPOKE OF  
THE SUFFERING IN THIS WORLD.

*(Lights fade.)*

## SCENE SIX

### DELHI, INDIA

ROLF approaches various Indian locals.

ROLF: *(holding up a photo of THANH at the post office)* Have you seen this small Vietnamese woman?

POSTAL WORKER: Oh, she left here already.

ROLF: Where did she go?

POSTAL WORKER: Straight ahead!

ROLF: *(rushes to a bank)* Have you seen the woman in this photo?

BANK TELLER: She looks familiar. I believe she went that way.

ROLF: Thanks! *(hurries off)*

ROLF: *(at an ashram)* I’m searching for my wife. Is she at this ashram?

GOOD SADHU: No, she has left for Rishikesh. But my son, better you should search for your soul.

ROLF: Ah! My soul is in Rishikesh! *(runs off excitedly)*

*(Lights fade.)*


“I have played some amazing parts and this would have to be at the top. It’s a real story, I’m playing a real person here.

And it’s been such a wonderful journey for me BECAUSE FOR THIS PARTICULAR PART, I’VE TURNED VEGAN. So that, in itself, is a gift.”

JOANNA AMPIL  
Award-winning singer/actress







*I would love to sit on the riverbank  
Remembering the tears in your eyes  
When you spoke of  
The suffering in this world.*

Excerpt of "On the Riverbank"  
Song by Supreme Master Ching Hai, written in her 30s  
Ganges River, India





## SCENE SEVEN MUD HOUSE IN RISHIKESH

Three or four days later. KLAUS is relaxing in the sun. He is reading a religious text and munching a carrot.

KLAUS: India's hot! "To become one with the planet, one must become a tree." Who's one?

*(Losing interest in the carrot, he tosses it aside. He picks up a tattered copy of MAD Magazine.)*

KLAUS: Oh, I get it. When you fold it, its chin becomes a butt. Hahaha, that's funny.

*(THANH approaches from offstage. KLAUS quickly, guiltily, disposes of the magazine. But it is too late – she has seen him.)*

THANH: *(laughing)* Guilty pleasures!

KLAUS: No, no, no, no, no... This isn't mine. Oh, Thanh.

THANH: Klaus, your secret is safe with me! Go gently with yourself, my gentle friend! And look! *(She holds up a bag of flour.)* Flour from the market for homemade chapattis!

KLAUS: *(unenthusiastically)* Delicious. So, Thanh – how are you sleeping these days? Up there on the roof...!

THANH: My five-zillion star hotel? I sleep like a lamb in a pasture.

KLAUS: Still, all in all, it can't be very safe. You know, the scorpions everywhere! And it rains. A lot. And there's room, you know, inside this mud house...

THANH: Where? In that tiny cot?

KLAUS: Yeah!

THANH: Klaus...

KLAUS: Oh no, no, I'll sleep on the floor. With a mat. And a blanket.

THANH: Klaus. How can I make you understand what I mean



when I say – I absolutely ADORE you...AND I'm going to keep sleeping on the roof. *(A beat, in which KLAUS looks forlorn.)* In any case – it will soon be time for me to be pressing on.

KLAUS: Why do you have to press on? It's beautiful here. We're eating well, growing wiser every day just living, just being...aren't we?

THANH: You know, the woman who gave me her walking stick, she called me Smiling Step. She knew, I think, that my journey would be long but joyful. There's this inner joy within me that wants to keep going forward. If I am to find a true Master I have to climb higher into the Himalayas.

KLAUS: "Smiling Step"...

THANH: *(smiling broadly)* Yes. *(A beat.)* But meanwhile, I have to finish shopping! So, if you're hungry, have some sprouts. *(She hands him a container from the market.)*

KLAUS: *(half-heartedly)* Oh I will, I love these.

*(THANH leaves. KLAUS stares after her, totally lovesick. Then he looks at the sprouts. He munches a few. He picks up another book – it is a notebook of THANH's. He guiltily opens to a page at random.)*

KLAUS: Oh Thanh, you forgot your book... *(reading)* "If there



wasn't you in life/Where would I have run?/Maybe to a monastery". (He shuts the book. Music begins.) I can do better than that!

**"IF IT WASN'T FOR SPROUTS IN LIFE"**

*KLAUS:*  
IF IT WASN'T FOR SPROUTS IN LIFE  
I WOULD HAVE GONE TO THE MOON,  
SITTING THERE MISERABLE  
LIKE A DOG WITHOUT BONES!

IF IT WASN'T FOR SPROUTS IN LIFE  
I WOULD HAVE BEEN SO LONESOME;  
THINK OF THE SUNFLOWER  
WITHOUT THE SHINING SUN!

IF IT WASN'T FOR SPROUTS IN LIFE  
OH WHERE TO WOULD I HAVE RUN?  
MAYBE TO A MONASTERY  
BUT THERE I MUST BE SO LONELY  
LIKE A MONK WITHOUT A NUN!

*(KLAUS is joined by assorted tap dancing FARMERS from the local fields.)*

IF IT WASN'T FOR SPROUTS IN LIFE  
OH WHERE TO WOULD I HAVE RUN?  
MAYBE TO A MONASTERY  
BUT THERE I MUST BE SO LONELY  
LIKE A MONK WITHOUT A NUN!

*(At the end of the number, FARMERS exit and ROLF appears, dusty and disheveled.)*

*KLAUS: (shocked) Dr. Reinhardt!!*

*ROLF: (quietly) Hallo, Klaus.*

*KLAUS: Where did you – !? How did you – !?!*

*ROLF: Find you? The usual way – an airplane, a bus, a water buffalo, my own two legs. I travel equipped with three things that have proven sufficient: my passport, a handful of traveler's cheques, and this letter that you sent to Elsa. (He removes it from his shirt pocket and holds it up for KLAUS to see.)*

*“Supreme Master Ching Hai, she is so beautiful, what she writes, and it inspires music. I never changed a word of her writings. I've never experienced this before, but I'd begin to hear melodies as I read her poems.*

*I really admire her sincerity in the way she writes. And she's not afraid to say something very important. There is a magic about her presence. It's in her poems when she writes, too.”*

**DON PIPPIN**

*Tony & Emmy Award-winning composer  
& music director*







*KLAUS: (utterly confused) Oh...?*

*ROLF: Did you not think that she would show it to me?*

*KLAUS: Well...*

*ROLF: And did you not think that I would make note of the return address which you so dutifully scrawled on the envelope? But you weren't there. I showed her picture at every ashram, bank and post office between here and Delhi.*

*KLAUS: Oh...?*

*ROLF: Where is she?*

*KLAUS: Who?*

*ROLF: My wife.*

*KLAUS: (A beat. He finally gets what's going on.) She's not here. She's out gathering food for our supper.*

*ROLF: So she does live here.*

*KLAUS: (with a growing defiance) Yes.*

*ROLF: With you?*

*KLAUS: Yes!*

*ROLF: With you!?!*

*KLAUS: YES!!! We – we're both on the same spiritual path, you know. We met – I helped her, saved her, actually, from a particularly dangerous situation. And she was very grateful!*

*ROLF: Go on.*

*KLAUS: And I think – no, I know – she does not want to go back to Germany with you, Doctor, if that is what you are assuming.*

*ROLF: That is none of your business.*

*KLAUS: No, no, it is my business. Because I'm in love with her!*

*ROLF: And she...you!?*

*KLAUS: Yes. She adores me. She told me so.*

*ROLF: (A beat. Then, quietly, urgently, almost to himself) I don't believe it! It's like a bad dream! What a fool I've been! To have gone on this exhausting, idiotic, wild goose chase! Do me a favor, Klaus. Tell Thanh I was here. Show this to her! – (He puts the letter on the box.) It will prove what inspired my visit! I'll be back in Munich. (ROLF exits.)*

*KLAUS: Oh Klaus... (KLAUS, shaking and dazed, sits with his head in his hands. THANH reappears with a basket of food.)*

*THANH: I'm back!*

*KLAUS: (startled) Oh, so quickly! Hi! (She unpacks her basket.)*

*THANH: Hey, what's this? Your letter to Elsa from Germany? How did this get here?*

*KLAUS: Rolf brought it.*

*THANH: Rolf? Here!? When??*

*KLAUS: Just now.*

*THANH: (thrilled) Wh – ! Well, where is he?*

*KLAUS: He left. I sent him away.*

*THANH: What??*

*KLAUS: Okay, he left. He was pretty angry.*

*THANH: But why??*

*KLAUS: Because we are living together.*

*THANH: But that's ridiculous! Did you tell him the truth? That I sleep on the roof!? And you're here temporarily until you find your own hut!*

*KLAUS: I told him the truth... I told him I was in love with you,*



*Thanh.*

*THANH: (A beat.) Oh, Klaus. You great, big idiot.*

*KLAUS: I know.*

*THANH: Why did you do such a thing?*

*KLAUS: Because it's the truth! Because it's, it's pure, it's real! And because – because I was afraid. I was afraid that if I didn't tell him I was in love with you, he was going to take you away, and I would never see you again.*

*THANH: (A beat. Quietly) Klaus. Didn't I just tell you I absolutely adore you? But Rolf is my husband. And I am IN LOVE with him.*

*KLAUS: I see. I see that.*

*THANH: Which way did he go, Klaus?*

*KLAUS: That way. (He points in the opposite direction from where ROLF has just left. THANH races to gather her things. She starts off in the direction he has pointed.) No, wait...that way. (He points in the correct direction. She exits.)*

*(Lights fade on KLAUS – forlorn and miserable.)*



“We loved it because real life stories are so much more impactful than made-up stories. And it’s wonderful to know what she had to go through and had to give up.”

SARA O’MEARA  
Founder, ChildHelp  
Nobel Peace Prize nominee



## SCENE EIGHT STREETS OF RISHIKESH

THANH is seen racing into the teeming city, seeking ROLF.  
Music throughout. Citizens from all walks of life are going about their business.

THANH: (to a MERCHANT) Excuse me, did a tall, German man, Westerner pass this way?

MERCHANT: Straight ahead!

THANH: Thank you.

(More movement. She asks the same question, again and again, in pantomime. The responses vary from dismissal, to apologetic confusion, to the ubiquitous “Straight ahead!”)

THANH: (to a TRAFFIC COP, shouting over traffic noise)  
Excuse me! Could you show me the directions to the bus depot?

COP: Straight ahead!

THANH: That’s impossible!

COP: Follow the traffic circle two quarters round, make a hard left at the hotel, and go two more blocks.

THANH: Bless you!

COP: Can’t miss it.

(More music, movement, chaos and confusion. We lose sight of THANH.)

(Crossfade to the bus depot. ROLF is buying a ticket at a window.)

ROLF: (to TICKET SELLER) One ticket to the airport, please.

(The transaction complete, he turns to go to his bus.)

(THANH enters the bus depot breathlessly, just in time to see ROLF disappear through the gate. Sound of the bus pulling out.)

THANH: Rolf! Rolf! (THANH rushes to the ticket window.) That





bus! Stop that bus!

TICKET SELLER: Too late.

THANH: But a man got on it! I need to talk to him!

TICKET SELLER: Too late. On the way to the airport. On time.

THANH: Airport?! I need to catch him. Please.

TICKET SELLER: Sorry, miss. Too late. That was the last one today. *(He slams the window shut.)*

THANH: I missed him. I just missed him. *(sinking slowly to the ground)* He must have been so angry with me. And for no good reason. A silly, foolish misunderstanding. And I didn't get a chance to...explain. Or to tell him how much I love him. Oh, Rolf. *(She cries.)*

## SCENE NINE MUD HOUSE

THANH sitting motionless, still saddened by ROLF's departure.

KLAUS: *(brings THANH a bowl of food)* Thanh... Thanh, it's been days. Eat something, you've got to eat. *(THANH remains unresponsive.)* Thanh, I'm sorry, but face it. He would've already received your telegrams in Munich by now. Rolf's not coming back. You've got to move on.

THANH: Move on?

KLAUS: Yes. Stay here! With me! I'll take care of you, Thanh.

THANH: No. I need to be alone. To think. And to pray. I'm going away.

KLAUS: Where? When?

THANH: I'm going up the Himalayas. I'm leaving now.

KLAUS: Let me come with you.

THANH: Klaus. No. Thank you. But...no. Goodbye. *(She swiftly gathers her traveling gear and exits. KLAUS is left, as usual, forlorn and bereft.)*

## SCENE TEN

### HALFWAY UP THE PATH TO GANGOTRI

THANH is at a makeshift fruit cart.

THANH: *(to the FRUIT VENDOR)* Namaste, am I anywhere close to Gangotri?

FRUIT VENDOR: I am sorry, but not really. Still very far. And miss, it is not the custom of our country for a woman to travel alone. It can be very dangerous. But we have very nice mangoes!

*(ROLF has come up from behind THANH, unseen. He puts his hands over her eyes. She is startled and struggles to free herself.)*

ROLF: He is right. A woman should never travel alone. She should always bring along her husband, whenever possible.

THANH: *(turns to face him)* ROLF!

*(They embrace.)*

ROLF: Happy birthday, darling.

THANH: Happy birthday.

ROLF: I never left India. Something stopped me. It was you. I needed to see you. I've been searching for you for two days. I realized what a fool I've been. Still am. A fool in love, Thanh.

THANH: You can be a very silly man, Dr. Reinhardt.

ROLF: I just needed to see you. To hold you. I've been completely miserable without you, Thanh. It's as simple as that.

THANH: You sweet, adorable man. What now?

ROLF: I don't care. Just as long as we're together.

THANH: But your work! The new children's wing. You've been dreaming of that for years.

ROLF: Yes, it opens the day after tomorrow.



THANH: You would love to be there.

ROLF: No! It couldn't be less important to me now, Thanh. My life's work is loving you. Lead on, and I will follow.

THANH: But you're a doctor.

ROLF: *(laughing)* Well, of course, I'm a doctor. I'm also a dentist, remember?

THANH: I mean, it's your life, your passion, your calling.

ROLF: I'm on a different path, now, Thanh.

THANH: This is my path, Rolf.

ROLF: Yes. So what do we do now?

THANH: Carry on.

ROLF: How? Where?

THANH: I'm continuing my journey...up the Himalayas. *(She points towards the far-off mountains.)* And you... You



“The last duet ('Our Time'), it just brought chills down my spine, it's just so powerful. With great lyrics and a great composition, it's very beautiful.

Through all of the hatred that we have in this world and all of the wars and the suffering, the fact that Supreme Master Ching Hai can still find a path of happiness, enlightenment, is just so inspiring. Especially as an artist, it's something that I'll certainly keep with me for quite some time.”

DOMINIC PACE  
Award-winning actor



are going back to Munich.

ROLF: So, you couldn't...come with me?

THANH: (fighting tears) No, my love. We both know this is just...the truth.

ROLF: When will I see you again?

THANH: Someday. I hope.

ROLF: I will love you always and forever, Thanh.

THANH: And I will love you – forever and always.

#### “OUR TIME”

THANH:  
THE TIME WE SPEND TOGETHER  
I WILL ALWAYS TREASURE  
DO NOT FORGET OUR MEMORY  
FOR LOVE IS THE ONE AND ONLY.

ROLF:  
WHO SAYS THE WORLD IS EPHEMERAL?  
IF WE ARE TOGETHER IT'S ETERNAL.  
DREAM AND LIFE MERGE IN UNISON  
WHEN OUR SOULS ARE ONE.

THANH:  
THE PEACE WITHIN IS THE PEACE WITHOUT  
HEAVEN WILL BE HERE AND NOW!

ROLF:  
FOR THOSE WHO FOUND TRUE LOVE  
FLOWERS OF EDEN BLOOM IN THEIR SOULS.

THANH:  
WE LIVE IN GOD, WE LIVE IN MEN,

ROLF:  
WE LIVE IN HAPPINESS THAT NEVER ENDS.

THANH:  
WE WALK IN BEAUTY, WE WALK IN BLISS

ROLF:  
WE LAUGH, WE SING TO OUR HEART'S CONTENT.

THANH:  
FORGET ME NOT,

ROLF:  
FORGET US NOT

BOTH:  
FOR US IS ALL THAT WE HAVE GOT.  
WHAT ELSE IS THERE FOR ONE TO HOLD  
TO FILL THE EMPTINESS IN OUR SOULS?

THANH:  
THE LOVE WE SHARE IS THE LOVE WE SAVE,  
LOVE FROM HEAVEN ON EARTH DESCENDS.

BOTH:  
THE LOVE IN YOU, THE LOVE IN ME  
IS THE LOVE OF GOD THAT EVER BE!

(They each turn away and exit in opposite directions.)



“The Real Love gave the message of world peace and just to be happy and to love each other. As soon as I heard about this project, I immediately wanted to participate in it because I think it has such a good message for the world.”

**KIRIL KULISH**

*Tony Award-winning actor/dancer/singer*





## SCENE ELEVEN GANGOTRI

PILGRIMS gather around the intense blue waters of Gangotri, the source of the Ganges River.

PILGRIMS:  
STOP! LOOK!  
LOOK, GANGOTRI!  
THE SOURCE OF THE GANGES!  
MOTHER GANGES, GANGA MA!  
MOTHER GANGES, GANGA MA!  
MOTHER GANGES, GANGA MA!

(THANH enters, wearing a blue sari. A PILGRIM takes a corner of her sari and unwraps it. It is passed from hand to hand amongst the PILGRIMS, who unwrap THANH as they continue to encircle her, with the blue cloth representing the Ganges River.)

SPLASH THE WATER ON YOUR FACE!  
DIP YOUR HANDS!  
PLUNGE YOUR FEET!  
PLUNGE YOUR FACE AND HANDS AND FEET –  
LET ALL YOUR SINS BE CLEANSED!

(THANH emerges from the river, dressed in a simple white tunic. She moves upwards toward the high peaks of the Himalayas, alone, leaving the PILGRIMS.)

(One by one, ELSA, KLAUS, GRETA, RAJEEV, YOUNG THANH, LINH and ROLF appear and join the PILGRIMS.)

### “THE PEACE SEEKER”

ELSA:  
ONCE UPON A TIME,  
A TRUE PEACE LOVER  
WANDERED AROUND THE MANY WORLDS  
IN SEARCH OF ETERNAL HAPPINESS.  
SHE WALKED OVER THE FACE OF THE EARTH,  
THE SUNS, THE MOONS AND THE CLOUDS.

PILGRIMS:  
AT LAST SHE FOUND:  
THAT IT WAS ALL THE WHILE  
HIDDEN IN HER VERY HEART.

KLAUS:  
THEN SHE SAT DOWN  
AND WAS ABOUT TO ENJOY THE NEWFOUND BLISS.

ELSA, KLAUS and PILGRIMS:  
BUT SUDDENLY SHE LOOKED DOWN:  
AND SAW COUNTLESS BEINGS WERE STILL  
GROVELING IN DARKNESS,

GRETA:  
FOR THEY WERE SEARCHING FOR HAPPINESS  
WITHOUT,  
JUST LIKE HER BEFORE, ERRING OVER MILLIONS OF  
AGES.

GRETA and PILGRIMS:  
HER TEARS WERE THEN ROLLING DOWN...

LINH:  
ONE DROP

RAJEEV and YOUNG THANH:  
TWO DROPS...

ALL:  
AND MANY MORE...  
EACH DROP BECAME A SHINING JEWEL

ROLF:  
AND SOON THE FIRMAMENT WAS STUDED WITH  
GLITTERING TEARS

ALL:  
WHICH ARE THE STARS TODAY;  
THEY ARE TOO SHY IN THE DAY  
AND TOO RESTLESS IN THE NIGHT  
TO GO TO SLEEP.  
FOR ALL PEACE SEEKERS,  
THE STARS ARE THERE TO LIGHT THE WAY  
ETERNAL HAPPINESS, ETERNAL PEACE.  
ETERNAL HAPPINESS AND PEACE.

(THANH, finally reaching the highest possible point on the set, turns upstage, raises her arms in a gesture of discovery and triumph. A blazing, almost blinding white light envelops her.)

(Curtain.)





*Each drop became a shining Jewel  
and soon the firmament was studded with glittering tears  
which are the stars today;*

*For all peace seekers,  
The stars are there to light the Way*

Excerpts of "The Peace Seeker"  
Poem by Supreme Master Ching Hai, written in her early 30s





# PHOTO MEMORIES (Supreme Master Ching Hai with her former husband Dr. Dr. Rolf G.)



Schwarzwald, Germany ~ 1979



Rapallo, Italy ~ early 1980s



Germany ~ early 1980s



Munich, Germany ~ early 1980s



Rapallo, Italy ~ early 1980s



Rapallo, Italy ~ early 1980s



Germany ~ early 1980s



Pilgrimage in Thailand ~ early 1980s





***BIOGRAPHIES***





Supreme Master Ching Hai (Vegan)  
France - August 15, 2009

## SUPREME MASTER CHING HAI

Supreme Master Ching Hai is a world-renowned spiritual teacher, humanitarian, author, poet and artist, who envisions a world of love, beauty and kindness for all.

Born in central Âu Lạc (Vietnam), Supreme Master Ching Hai studied in Europe and worked there for the Red Cross. She soon found that suffering exists in all corners of the globe, and finding a remedy to this became the foremost goal in her life.

She was happily married at the time to a German physician, and although it was an extremely difficult decision for both of them, her husband agreed to a separation. She then embarked on a journey alone in search of spiritual enlightenment. In the remote Himalayas in India, finally she received from a true Master the divine transmission of the inner Light and Sound, which she later called the Quan Yin Method of meditation. After a period of diligent practice, she attained the Great Enlightenment.

Soon after her return from the Himalayas, at the earnest requests of those who came to her, Supreme Master Ching Hai shared the Quan Yin Method so that others too may rediscover their true great Self and source of happiness. She has been invited to give numerous lectures by world governments and esteemed organizations.

Supreme Master Ching Hai donates the proceeds from her creative works to many charitable

projects around the world to help humans in need and protect our vulnerable animal friends as well as the environment. She is also the guiding inspiration for the global channel Supreme Master Television and its all-constructive programming for a more peaceful world.

The innumerable honors recognizing her selfless service and artistic contributions include the Award for Promotion of Human Rights, 2002 Los Angeles Music Week Certificate of Commendation, 2006 Gusi Peace Prize, First Place Silver for the 27<sup>th</sup> Annual Telly Awards, 2008 US Presidential Active Lifestyle Award and 2010 US President's Volunteer Service Award.

Supreme Master Ching Hai's care for all co-inhabitants of the Earth continues to touch and uplift countless lives. She leads a vegan lifestyle that reflects her compassionate heart and eco-friendly values.

*"The biologist and the artist and art lover all have a love for life inside, deep inside, and we all have the capacity of sensitivity that artists or scientists possess. We just have to kindle and cultivate these qualities. So we all do what we can to spread positive, happy consciousness within our world, to lessen sorrow and suffering, to bring love and peace into our lives and the lives of all on this planet."*

*Supreme Master Ching Hai  
Thailand - May 29, 2011*



“A beautiful story full of love and consciousness of the universe.”

LYNNE WINTERSTELLER  
Soprano

“I’m bowled over by the talent that they have here, all the Grammys and Academy Awards and Emmys connected to the names that got involved in this production. I think everything that I see the Supreme Master Ching Hai is doing is for peace and love; anywhere you can find it, you spread it to all living things.”

GRANT ALEKSANDER (Vegetarian)  
Four-time Emmy Award-nominated actor

“I just respect Supreme Master Ching Hai so much for her whole thought and the wonderful things she does for animals. I think she’s giving of herself and that’s so nice to see. It’s so generous, and I appreciate her very much.”

DICK VAN PATTEN  
Actor (Eight Is Enough)

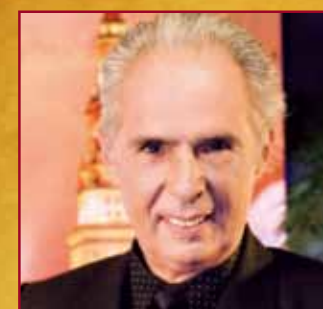
“Usually I am on stage, so I am absolutely thrilled to be in the audience and hear this wonderful music.”

FLORENCE LARUE  
Grammy Award-winning singer

“I spent years working at Radio City, which is a pretty big venue for shows, 6,000 people it seats, but I’ve never experienced anything of the size of The Real Love with such a short amount of time.”

DON PIPPIN  
Tony & Emmy Award-winning composer & music director

## COMPOSERS



BILL CONTI

### ACADEMY & 5-TIME EMMY AWARD WINNER

Bill Conti is one of Hollywood’s most prominent film and television composers and conductors. He won the Academy Award for Best Original Score for *The Right Stuff* (1983) and two Oscar nominations for Best Original Song: one for “Gonna Fly Now” from the 1976 blockbuster film *Rocky*, and one for the theme song of the James Bond film *For Your Eyes Only* (1981), performed by Sheena Easton.

A graduate of the Julliard School of Music, Mr. Conti has composed for over 70 diverse feature films, including *The Karate Kid* movies, *The Thomas Crown Affair* and *The Adventures of Huck Finn*. His prolific works include recognizable themes for television such as *Good Morning America*, *The Lifestyles of the Rich and Famous*, *ABC Sports* and *Inside Edition*. He has been recognized with five Emmy Awards for his work in television.

Mr. Conti served as music director for the internationally live-broadcast Academy Awards ceremony an amazing 19 times. A sought-after conductor of the world’s most prestigious orchestras, he was also music director for the 4th of July gala at Ford’s Theatre in Washington, DC with US President Barack Obama.

Among Mr. Conti’s many accolades is a star bearing his name on the Hollywood Walk of Fame.



AL KASHA

### 2-TIME ACADEMY AWARD WINNER

Al Kasha is a gifted composer and brilliant lyricist who has made hit records over an illustrious five decades, with works sung by artists such as Elvis Presley, Aretha Franklin and Donna Summer.

His songs, “The Morning After” from the *The Poseidon Adventure* and “We May Never Love Like This Again” from *The Towering Inferno*, each won an Academy Award for Best Song. Mr. Kasha created these plus many more acclaimed scores, including for Walt Disney’s beloved classic *Pete’s Dragon*, which garnered two Oscar nominations. Also to Mr. Kasha’s credit are the animated classic *All Dogs Go to Heaven* (Fennecus Award for Best Song/Score), the Golden Globe-nominated Disney film *Freaky Friday* and *Rudolph, the Red-Nosed Reindeer* starring John Goodman and Whoopi Goldberg.

In theater, Mr. Kasha received two Tony Award nominations, one for Best Original Score for his work on *Seven Brides for Seven Brothers*, and another for *Copperfield*, the Broadway musical based on Charles Dickens’ classic.

Also recognized with two Grammy Award nominations, four Golden Globe nominations, and the People’s Choice Award, Mr. Kasha accepted the MovieGuide Awards’ Lifetime Achievement Award in February 2011.



DOUG KATSAROS

### EMMY AWARD NOMINEE

Doug Katsaros is a dedicated composer, arranger, orchestrator, vocalist, conductor and keyboardist. He has worked with Donny Osmond, Rod Stewart, Gloria Estefan, Sir Elton John, Bon Jovi, Frank Sinatra, Peter Paul & Mary and Cher, among others.

For theater, Mr. Katsaros composed, arranged, conducted and/or orchestrated for a host of Broadway and Off-Broadway productions such as *Laughing Room Only*, *The Life, Footloose*, *The Rocky Horror Show*, *Diamonds*, the Outer Critics Circle Award-winning *A... My Name Is Alice* and *The Toxic Avenger*. For his contribution to Off-Broadway’s *Altar Boyz*, he was nominated for the Drama Desk Award for Outstanding Orchestrations.

His work on the popular animated series *The Tick*, *Macuso FBI*, and ABC’s *Afterschool Specials* garnered Emmy Award nominations for Outstanding Music Composition.

Other compositions and performances on television include *The Jim Henson Hour*, *Larry King Live*, “By Mennen” jingle and films such as *If Lucy Fell* with Sarah Jessica Parker and *Me and the Mob* starring Sandra Bullock.



DON PIPPIN

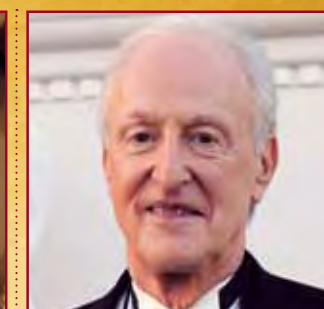
### TONY & EMMY AWARD WINNER

One of Broadway’s most esteemed musical directors as well as composers, Donald Pippin has contributed to productions including *Cabaret*, *Mack and Mabel*, *Mame* and *La Cage aux Folles*. He won a Tony Award for *Oliver!*, an Emmy Award for *Broadway Sings: The Music of Jule Styne*, a Drama Desk Award for his contribution to theater, and a gold record for *A Chorus Line*.

He served 12 years as music director of New York’s famed Radio City Music Hall. In addition, he has been a guest conductor of the famed Boston Pops Orchestra, Los Angeles and New York Philharmonic orchestras, and UK’s Royal Philharmonic Orchestra, among others. Mr. Pippin was a music director for “An Evening with Alan Jay Lerner”, the gala for the 100th birthday of Cole Porter at Carnegie Hall and London’s Prince Edward Theatre, and “Jerry Herman’s Broadway”, a star-studded Hollywood Bowl television special. He toured with Marilyn Horne, including her performance at President Bill Clinton’s inauguration.

As a classically trained pianist, Mr. Pippin has accompanied great entertainers such as Peggy Lee, Frank Sinatra, Angela Lansbury, Julie Andrews and Tony Bennett.

Along with his kind wife, Mr. Pippin enjoys spending time with his adopted animal companions.



DAVID SHIRE

### ACADEMY & 2-TIME GRAMMY AWARD WINNER

David Shire received the Academy Award for the song “It Goes Like It Goes” from *Norma Rae* and two Grammy Awards for his original music for *Saturday Night Fever*. Among his numerous feature film scores are those for *The Conversation*, *The Taking of Pelham 1-2-3*, *All the President’s Men* and *Zodiac*. His songs have been performed and recorded by the likes of Barbra Streisand, Melissa Manchester, Vanessa Williams, Jennifer Warnes and Julie Andrews, to name just a few.

For Broadway, Mr. Shire has composed the music for the musicals *Baby* and *Big*, both of which garnered Tony nominations for Best Score. Off-Broadway shows include the Grammy-nominated *Starting Here*, *Starting Now* and *Closer Than Ever*, which won the Outer Critics Circle Award.

His numerous television scores have earned five Emmy nominations, and include *Sarah, Plain and Tall* starring Glenn Close, *Rear Window* with Christopher Reeve, *Raid on Entebbe*, and *The Women of Brewster Place* produced by Oprah Winfrey.

With his talented wife, actress Didi Conn (*Grease*), Mr. Shire is co-developing the children’s musical television series *Didi Lightful*. He is a Society of Composers and Lyricists Ambassador and serves on the Dramatists Guild of America’s executive council.



# CAST MEMBERS & GUEST STARS



**JOANNA AMPIL**  
(THANH)

Award-winning international theater actress Joanna Ampil has been a sensation in London's West End as well as her native Philippines. She has collaborated with Lord Andrew Lloyd Webber, Claude-Michel Schönberg and Jason Robert Brown, to name a few. She starred as Kim in *Miss Saigon*, and performed in many other musicals including *Jesus Christ Superstar*, *Les Misérables*, *Rent* and *Avenue Q*.



**GLORY CURDA**  
(LINH)

Glory Curda had her professional theater debut as Ballon Girl in *Gypsy* with the West Coast Ensemble. Recent television appearances include *Law & Order: SVU* (NBC) and *Make It or Break It* (ABC Family). Her most recent film credit is her lead role of Nellie in *Pocketful of Posey*.



**DAISY EAGAN**  
(GRETA)

**TONY AWARD WINNER**

Daisy Eagan became the youngest female ever to win a Tony Award for her performance as Mary Lennox in *The Secret Garden*. Her other theater credits include *Les Misérables*, *James Joyce's The Dead*, and *The Wild Party* (LA Weekly Award for Best Supporting Actress in a Musical). Her film and TV appearances include *Losing Isaiah*, *Without a Trace*, *Ghost Whisperer* and *Numb3rs*.



**CADY HUFFMAN**  
(ELSA)

**TONY AWARD WINNER**

Cady Huffman is perhaps best known on Broadway for her Tony Award-winning performance as Ulla in *The Producers*. In feature films, Cady has been in *The Company Men* opposite Ben Affleck and Chris Cooper, and *Hero* with Dustin Hoffman, Geena Davis and Andy Garcia. Her television credits include appearances on *Curb Your Enthusiasm*, *Mad About You* and *Frasier*, among many others.



**MUEEN JAHAN**  
(RAJEEV/SADHU)

Mueen Jahan, who holds a Master of Fine Arts degree, has performed in notable theatrical works such as *Bombay Dreams*, *Homebody/Kabul*, *Galileo*, *Suburbia*, *Snow Queen*, *Asylum* (LA Ovation Award nomination) and *Much Ado About Nothing*. Television and film work include *An American Carol*, *Victorious*, *The Sopranos*, *Law & Order* and *The Tonight Show with Jay Leno*.



**ADAM PASCAL**  
(ROLF)

**TONY AWARD NOMINEE**

Adam Pascal garnered a Tony Award nomination for his role as Roger Davis in the original US and UK casts of *Rent*, the musical. He went on to star in the film *Rent*. Also on Broadway, he has performed in *Aida* as the lead and in *Cabaret* as the MC. Adam is currently in the band Me and Larry, with Larry Edoff.



**ROBERT TORTI**  
(KLAUS)

**TONY AWARD NOMINEE**

Robert Torti is well remembered for playing Greaseball in *Starlight Express*, for which he was nominated for a Tony Award. His other theater credits include *Godspell* (Drama-Logue Award), *West Side Story* and *Grease*. Robert's many television and film productions include *The Drew Carey Show*, *Beverly Hills 90210* and *Family Ties*. He was in the musical movie *That Thing You Do!*, which garnered him a gold record.



**DICK VAN PATTEN**  
(FATHER-IN-LAW)

Best known as the patriarch Tom Bradford on the hit sitcom *Eight Is Enough*, the prolific Dick Van Patten has been in 27 Broadway plays, 600 radio shows, and dozens of feature films and television series. Mr. Van Patten has a star on the Hollywood Walk of Fame and is the author of several bestselling books. His newest book, a memoir, is titled *Eighty Is Not Enough*.



**BETTY BUCKLEY**

**TONY AWARD WINNER**

The acclaimed Betty Buckley received the Tony Award for her performance as Grizabella in the original cast of *Cats*. She played Hesione in *Triumph of Love* (Tony nomination) and Norma Desmond in *Sunset Boulevard* (Olivier Award nomination). She has received two Grammy nominations for her recordings. Ms. Buckley also starred in the television series *Eight Is Enough* and has appeared in films such as *Carrie*, *Tender Mercies* and *The Happening*.



**FILIPPA GIORDANO**

Award-winning Italian singer Filippa Giordano's albums have topped world classical charts and reached gold status. She has sung with ABBA's Frida and Oscar winner Vangelis, and performed for Pope John Paul II and the Academy Awards. In 2000, HRH Prince Charles of Wales invited Filippa to hold a concert and New York City Mayor Michael Bloomberg hosted a dinner in her honor.



**SHIRLEY JONES**  
(MOTHER-IN-LAW)

**ACADEMY AWARD WINNER**

Oscar winner and 3-time Emmy nominee Shirley Jones was nicknamed America's Cinderella Sweetheart for her wholesome roles in musical films such as *Carousel*, *Oklahoma!* and *The Music Man*. She won the Academy Award for Best Supporting Actress in 1960 for her performance in *Elmer Gantry*. She is also well-known for playing the matriarch in *The Partridge Family* television series.



**TRENT KOWALIK**

**TONY AWARD WINNER**

Tony-winning actor, dancer and singer Trent Kowalik made his theatrical debut as Billy in *Billy Elliot the Musical*, with music by Sir Elton John and book and lyrics by Lee Hall. He earned the Tony Award for Best Actor in a Musical, as well as the Fred Astaire Award, Theatre World Award and Outer Critics Circle Special Achievement Award.



**KIRIL KULISH**

**TONY AWARD WINNER**

Kiril Kulish is a Tony-winning actor, dancer, singer and musician. He is best known for playing Billy in Sir Elton John and Lee Hall's *Billy Elliot the Musical* for which he won the Tony Award for Best Actor in a Musical. He was also honored with a Fred Astaire Award, Theatre World Award and Outer Critics Circle Special Achievement Award.



**FAITH RIVERA**

**EMMY AWARD WINNER**

The inspirational music of Faith Rivera has been featured on popular television shows including *ER*, *Scrubs* and *Passions*. Faith received an Emmy Award in 2003 for Outstanding Original Song with "Forever Near". She has released six solo CDs and has collaborated with 7-time Grammy winner Al Jarreau and acclaimed artist Brian McKnight in recording the song "Give Your Love" to promote peace.



**TOM SCHMID**

Praised for his rich tenor voice, Tom Schmid has an impressive list of theater, film and television credits. He has performed on Broadway and played the star dual roles in *Jekyll & Hyde*, Raoul in *The Phantom of the Opera* and Captain von Trapp in *The Sound of Music*. Tom has been seen on *Desperate Housewives*, *CSI: Miami*, *Bones*, *Charmed*, *Gilmore Girls* and more.



**LYNNE WINTERSTELLER**

Lynne Wintersteller, a soprano and actress, has appeared in the Off-Broadway hit *Closer Than Ever*, for which she was nominated for a Drama Desk Award for Best Actress in a Musical. Her other credits include *A Grand Night for Singing*, *Annie*, *Company*, *Richard Cory* (New York Musical Theatre Festival's Best Actress Award) and *The Ghost & Mrs. Muir* (Los Angeles Ovation nomination).





*SHEET MUSIC  
& POEMS*





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*It's very nice because the lyrics that Supreme Master wrote are very special and so true. It's such a strong energy there. It's a very peaceful and creative and fresh atmosphere."*

FILIPPA GIORDIANO  
Italian singer





# THE REAL LOVE

Lyrics based on  
Supreme Master Ching Hai's  
poem written in April 2011

Music by Don Pippin

SATB

*♩ = 123*

The Real Love!

The Real - Love! Real Love!

Piano *pp*

The Real Love! They said: "The world is small," but it ain't that small.

The Real Love!

*f* *mf*

There's plen-ty room for you and me and all.

*♩ = 135*

# THE REAL LOVE

So why this bic-ker-ing with our neigh - bor for a

few me-ters more? E-ven a few ki-lo-me-ters or say a-no-ther

moun-tain and ri-ver, don't you feel ra-ther "small"? At the

At the

*mp*



THE REAL LOVE

end of our so-journ what do we get af - ter all?  
 end of our so-journ what do we get af - ter all? One squee-zy square

To lie down for - e - ver.  
 me - ter if we are luck-y! To lie down for - e - ver.

Let's share the splen - did Earth and do ev'-ry thing to make it bet-ter.  
 Let's share the splen - did Earth and do ev'-ry thing to make it bet-ter.

*f*

THE REAL LOVE

E - ven the worms don't ri - val with the but-ter-flies or the birds.

Why do we hu-mans try so migh-ti-ly? A-gainst each o - ther  
 Make life a real mi-se - ry

and e - ven shor - ter!  
 What will we



THE REAL LOVE

tell at the Bud-dha's gate or to Saint Pe-ter? All the stuff we did on Earth to

bring pain and to suf-fer. — Oh dear man!

be-tween the  
Let me tell you some-thing just go and hang your-self on the ham-mock be-tween the

THE REAL LOVE

sha-dow-ing co-co-nut grace-ful tall trees! En-  
sha-dow-ing co-co-nut grace-ful tall trees!

joy some cake and tea — Feel the gen-tle

breeze — that cools all fol-ly. There  
That cools all fol-ly. There



THE REAL LOVE

$\text{♩} = 95$

There...there! You see! ...Ah!... tons of things we can do our

There...there! You see! ...Ah!... tons of things we can do our

*f*

heart to please. Some small and great plea - sure,

heart to please. Some small and great plea - sure,

let it all be. Let it all be.

let it all be. Let it all be.

THE REAL LOVE

Let's make life more simp - le, let our de - mands be lit - tle.

*mf*

Then you'll know hap - pi - ness e - ver more and more!

$\text{♩} = 135$

Then we don't have to go on snatch - ing land.

*p*



THE REAL LOVE

Nor have we to hur-ry on con-vert-ing man.

*f*

*♩ = 145*

It's not how ma-ny in a be-lief sys-tem,

*mf*

it's what be-comes of them!

it's what be-comes of them! It's

THE REAL LOVE

it's what we make of the name!

not the name of a re-ligious or-der, it's what we make of the name!

*Rubato*

It's not how crowd-ed a re - li-gion, it's how much in-to world peace

*♩ = 120*

— their con - tribu-tion. oo oo

*p*



THE REAL LOVE

It's not our words, it's rather loud - er our ac - tions. What is

go-ing to be our le-gend in the long his-tory of hu-mans? Will it be

right and just Will it be nob-le and be ne - vo-lent? Or just a grim pic-ture

THE REAL LOVE

*Rit.*  
soaked in an - gushed bloo - dy paint!

*♩ = 110*  
Why al-ways boast a-bout our He-ven-ly root? Oh

Al migh-ty God's be-lov-ed chil-dren! While our life is tain-ted with all ev-ils



THE REAL LOVE

While our sur-vi-val is the cost of oth-ers' ex-tinc-tion!

Wood Block

What is the mark of the "cho-sen"? Is it just the blood-stain on your hands?

*ff*

Be it from a-ni-mals or man's! Oh my

*mf*

THE REAL LOVE

dear bro-thers I want-ed to write you a long lov-ing let-ter with thou-sands more ques-tion-ing words.

But I am dumb-foun-ded watch-ing the mad-ness of it all

Tell me tell me

Tell me: When or will we e-ver re-pre-sent

Tell me: When or will we e-ver re-pre-sent

*ff*



THE REAL LOVE

Hea - ven on Earth? The

Hea - ven on Earth? The

Real Lovel

Real Lovel

WHAT CAN I DO WITH MY HEART

Lyrics based on Supreme Master Ching Hai's poem written in September 1978 Munich, Germany

Thanh

from *The Real Love* Music by Don Pippin

Rubato

Thanh

*What can I do with my heart? This little heart of mine, so little and so fine, this little heart of mine.*

Piano

*mp*

$\text{♩} = 115$

What can I do with my heart? She would-n't let me free. It

hurts me so much dai-ly with eve-ry mis-for-tune I see.

What can I do for the peo-ple? What can I do for the world?





“The musical evoked such strong love-inspired emotion that only my heart could describe.”

**DORIS MASON**  
Board member, Los Angeles Music Week

WHAT CAN I DO WITH MY HEART

Al-ways full of trou-bles. Al-ways full of sor-row.

What can I do with my heart? This lit-tle heart of mine,

so lit-tle and so fine, this lit-tle heart of mine.

Here's what I'll do with my heart If the world does-n't hurt then my heart does-n't hurt.



## WHAT CAN I DO WITH MY HEART

Freely

Musical score for the song "What Can I Do with My Heart". The score is in G major and 4/4 time. It features a vocal line and a piano accompaniment. The lyrics are: "That's what I'll do for my heart. That's what I'll do for my world." The piano part includes a dynamic marking of *mp* (mezzo-piano).

*Cannot Do a Thing with My Heart*

By Supreme Master Ching Hai in her late 20s  
Originally in English

I want to throw away my heart,  
It hurts me so much daily,  
With every misfortune, with everyone!  
In the world full of misery!

This expensive thing I possess,  
That I could never sell, nor throw away!  
This little heart of mine!  
So little and so fine  
Beats enormously  
With the world full of misery!

I am going to the Wizard of Oz,  
Let him take my heart away!

Won't be hurt anymore,  
With the world today.  
What can I do with my heart?  
What can I do with her?  
It hurts me every day;  
It hurts me every night!  
What can I do for the world?  
What can I do for my people?  
Always full of troubles,  
Always full of sorrow!

My ears listen to musique,  
My eyes adore beauty,  
My lips sing poetry.  
But my heart is full of melancholy!  
She wouldn't let me free.

If there is reincarnation,  
I am going to be a flower,  
A fruit, a tree or a plant.  
But never, never,  
A human being again!

Munich, Germany - September 1978  
From the poetry collection:  
The Dream of a Butterfly



Lyrics based on Supreme Master Ching Hai's  
poem written in Spring 1979  
Munich, Germany

# YEARNING FOR PAST SPRING

Thanh & Company

from *The Real Love*  
Music by Al Kasha

Thanh  $\text{♩} = 60$

My sweet

sis-ter do you e-ver dream a-bout yel-low a-pri-cot blos-soms by the ter-race in— past

springs? I'm now in the West, so far a-way, miss-ing all ve-ry much in my heart.

My dear

Piano *mp*

## YEARNING FOR PAST SPRING

bro-ther do you e-ver dream a-bout red fire-crack-ers all o-ver the ci-ty?

Bro-ther— dream—

Young wo-men, dres-ses, and bro-cade shoes and flow-ing tress-es in the breeze,

ten-der me-mo-ries.

Lei-sure-ly strolls on e-me-rald grass, ten-der me-mo-ries.







YEARNING FOR PAST SPRING

YEARNING FOR PAST SPRING



## YEARNING FOR PAST SPRING

And

rain - y win - ter!

rain - y win - ter!

*f* *mp*

sis - ters and bro - thers and the fra - grant rice field and past a - do - les - cent love like a sad re - frain.

Freely

All swept a - way by the blood - y ri - ver of war dis - solved in that eve - ning of cha - os long a - go.

The musical score is written for voice and piano. It consists of four systems. The first system shows the vocal line with the lyrics 'rain - y win - ter!' and the piano accompaniment. The second system continues the vocal line with 'rain - y win - ter!' and the piano accompaniment. The third system shows the vocal line with the lyrics 'sis - ters and bro - thers and the fra - grant rice field and past a - do - les - cent love like a sad re - frain.' and the piano accompaniment. The fourth system shows the vocal line with the lyrics 'All swept a - way by the blood - y ri - ver of war dis - solved in that eve - ning of cha - os long a - go.' and the piano accompaniment. The tempo markings 'And' and 'Freely' are placed above the first and fourth systems respectively. Dynamic markings 'f' and 'mp' are placed above the piano accompaniment in the second and third systems.

*Yearning for Past Spring*

*By Supreme Master Ching Hai in her late 20s  
Originally in Aulacese (Vietnamese)*

My sweet sister, do you ever dream about  
Yellow apricot blossoms by the terrace in past springs?  
I'm now in the West, so far away  
Missing all very much in my heart!

My dear brother, do you ever dream about  
Silk dresses, brocade shoes, and red firecrackers all over the city?  
Young women, flowing tresses in the breeze,  
Leisurely strolls on emerald grass, tender memories...

Last night I dreamt of my hometown  
Seeing my brothers and sisters, so much to talk about!  
Beside a bowl of savory spinach soup  
And lullabies melodious as the rhythm of the swinging hammock...

Oh, how I miss the thatched house of old!  
Mother, hair graying, gentle as the cool shade of coconut groves,  
Father, dignified as in saintly kings' eras,  
And Grandma's tasty meal that warmed the rainy winter!

And sisters and brothers and the fragrant rice field  
And past adolescent love like a sad refrain!  
All swept away by the bloody river of war  
Dissolved in that evening of chaos long ago.

I stand amidst a snow-laden Western country,  
Languishing for the grass by the breezy Perfume River!  
The heavens pity and shed their tears,  
Adding chill to the heart of someone far away from home!

*Munich, Germany - Spring 1979  
From the poetry collection: Traces of Previous Lives*



# YOU AND THE KINGDOM

Lyrics based on  
Supreme Master Ching Hai's poem  
Written in her youth

Rolf

from *The Real Love*  
Music by Al Kasha

$\text{♩} = 180$

Rolf

Piano *mf*

It  
is - n't the love - ly king - dom. It  
is some - one here I could love. My heart would - n't be  
here - if she were not.

# YOU AND THE KINGDOM

May - be it's the way that she smiles.  
Ahh  
Ahh

May - be it's the gen - tle tone from her lips or the  
warmth and spar-kle of her eyes, I don't know what.





YOU AND THE KINGDOM

And the most beau - ti - ful one on the pla - net I see her ev' - ry -

And the most beau - ti - ful man on the pla - net

And the most beau - ti - ful man on the pla - net

where. And that most beau - ti - ful face, that en - dear - ing au - ra, I'm

Ahh ahh ahh

Ahh ahh ahh

here, does she know, I'm here so near. It



## YOU AND THE KINGDOM

is - n't the love - ly king - dom.

It is some - one here.

It is some - one here.

It is some - one here.

Some - one to love.

Some - one to love.

*You and the Kingdom*

By Supreme Master Ching Hai in her youth  
Originally in English

It isn't the lovely kingdom  
It is someone here that I love  
Even with all the charm of la principauté  
My heart wouldn't be here if you are not!

Ah! The illuminating mien  
That brightens all corners of my thoughts  
Also makes my mind restless  
For no reason  
No explanation!

Maybe it's the way you smile  
Maybe it's the gentle tone from your lips  
Or the warmth and blueness of your eyes...  
I don't know what!  
I just know that you are the most refined  
And the most beautiful man  
On the planet!

I see you everywhere  
It's difficult to forget  
I say hallo to your photos  
I blow kisses  
Through the windows.

Hi, hi! My Love  
I am here, do you know?  
I am here, so near  
I am here because of you  
Because I want to be with you so.

Some hidden magician  
Has waved a magic wand  
And separated our route  
You are transported to the magnificent palace  
While I am left somewhere else alone...

But he can never annul  
The feeling that was once so strong!  
We shall be patient:  
One day will fade the mal-potion  
And the power of love will pervade  
And that most beautiful face  
That endearing aura  
No longer stay afar...

The fairy tale  
Ends happily ever after.

*From the poetry collection: The Love of Centuries*



Lyrics based on  
Supreme Master Ching Hai's poem

# MOON OF MINE

Thanh & Rolf

from *The Real Love*  
Music by Bill Conti

Rubato

Thanh

Rolf

Piano

*mp*

moon of mine how sweet your smile on - ly for me oh how hap - py!

No

$\text{♩} = 94$

one to see No one to know our love for each o - ther — Though you care for all,

# MOON OF MINE

though you care for all No one can smile so sweet and long,

though you care for all

You are the one, you are the on - ly one!

And when I'd

You

sung you stayed still and hung a - bove the moun - tains.

*mf*



MOON OF MINE

lis-tened and danced till my heart's con-tent, en-dear-ing and love-ly. You

You

are the beau-ty of the ga-lax-y. You

are the beau-ty of the ga-lax-y.

share the pain and the joy with me. You are the friend of e-ter-ni-ty.

You

MOON OF MINE

shine my path in the dark. You soothe my heart when I'm in

when I'm in pain.

pain, when I'm in pain.









## I BELIEVE ONLY IN LOVE

Lyrics based on  
Supreme Master Ching Hai's poem  
Written in her youth

Wedding Singer

from *The Real Love*  
Music by Al Kasha

Wedding Singer

Piano

$\text{♩} = 124$

*f*

Be - cause we are in love, the Earth is so ra-vish-ing. Be-

cause we are in love, the world be-comes joy - full! I be - lieve

— on - ly — in love.

8<sup>va</sup>



I BELIEVE ONLY IN LOVE

Ev' - ry - thing else on Earth lacks meaning e - ven if this world is le-veled to the ground I be-

lieve on-ly in love.

Love will live for-e - ver in the in - fi-nite u-ni-verse. Just to love each o-ther, lov-ing is e-nough. Then our

souls will flou-rish, as - sured. Our

I BELIEVE ONLY IN LOVE

hearts will not shi-ver de - spite the rag-ing storm. I be-lieve on - ly in

love. love Love on-ly in love. love Love on-ly in love.

When in love no one minds ex - ter - nal scenes. Ev' - ry - where is Hea - ven. Ev' -

Ev' - ry - where is Hea -

Ev' - ry - where is Hea -



I BELIEVE ONLY IN LOVE



ry-where is Hea-ven. Ev' - ry-where is Hea-ven. I be - lieve.  
 ven. Ev' - ry-where is Hea - ven. Oh I be - lieve.  
 - ven. Ev'-ry - where is Hea - ven. Oh I be - lieve.



I believe on-ly in love love love. I believe on-ly in love love love.  
 Love love love. Love love  
 love love love. Love love

I BELIEVE ONLY IN LOVE



I be-lieve on - ly in love love love. I be-lieve on-ly in love love love.  
 love. Love love love. Love love love.  
 love. Love love love. Love love love.



I be-lieve on-ly in love love love. In love!  
 Love love love. In love!  
 Love love love. In love!



## *When We're in Love*

*By Supreme Master Ching Hai in her youth  
Originally in Aulacese (Vietnamese)*

Darling, can you see we are like a pair of swallows,  
Soaring in the endless sky?  
Can you see we are as butterflies  
In a spring garden fragrant with life's blooms?  
Can you see we are like the river,  
Flowing broadly toward the open sea?

Because we are in love, the Earth is so ravishing,  
Because we are in love, the world becomes joyful!

I believe only in love,  
Everything else on Earth lacks meaning.  
Even if this world is leveled to the ground,  
Even if the seas dry up and mountains wear down,  
Love will live forever in the infinite universe.

Just to love each other,  
Loving each other is enough.

Then our souls will flourish, assured.  
Walking amid turmoil and misery as if in Heaven,  
Our hearts will not shiver despite the raging storm.

When in love,  
No one minds external scenes;  
Everywhere is Heaven.  
The couple is  
Eve and Adam!

*From the poetry collection: Pebbles and Gold*





Lyrics based on  
Supreme Master Ching Hai's  
poem written in 1979  
Calmbach, Germany

## SINCE WE KNEW EACH OTHER

Company

from *The Real Love*  
Music by Don Pippin

SATB

$\text{♩} = 165$

Piano

*mp*

self. In your qui - et style is re - born my peace.

Ma - ny dark nights, soft and tran - quil Your voice ten - der calms my

*mf*

## SINCE WE KNEW EACH OTHER

mad-ness! O lov - er of grand a - mour! From

*f*

re - in - car - na - tion and a thou - sand pro - mis - es! Do

you still re - mem - ber, our love lives be - fore?... Your

*mp*

you still re - mem - ber, our love lives be - fore?... Your

*mp*



## SINCE WE KNEW EACH OTHER

love like spring wa - ter cools my burn - ing heart! It's

o - ver, the long voy - age. Here

I've ar - rived to stay.

*ff*

The musical score is written in G major and 4/4 time. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "love like spring wa - ter cools my burn - ing heart! It's o - ver, the long voy - age. Here I've ar - rived to stay." The piano part includes dynamic markings such as *f* and *ff*.

*Since We Knew Each Other*

*By Supreme Master Ching Hai in her late 20s  
Originally in English*

In your silent manner I found myself,  
In your quiet style is reborn my peace:  
Many dark nights, soft and tranquil,  
Your voice tender calms my madness!

O lover of grand amour!  
From reincarnation and a thousand promises!  
Do you still remember,  
Our love lives before?...

...There were boring love affairs, weary adventures,  
While I was hurriedly sailing to true happiness.  
So many times in the chaotic world  
I was lost and perplexed.

But gone now are the stormy days:  
Your love like spring water cools my burning heart!  
It's over, the long voyage,  
Here I've arrived to stay.

*Calmbach, Germany - 1979  
From the poetry collection: The Lost Memories*





## WEEKEND THOUGHTS

Lyrics based on  
Supreme Master Ching Hai's  
poem written in 1979  
Allach, Germany

Thanh

from *The Real Love*  
Music by Don Pippin

Thanh  $\text{♩} = 100$

Piano *p*

I missed you al - rea - dy this morn - ing, when I woke up in your

arms the last day of the week - end!

*mf* I think al - rea - dy of the days a - head when we will be "to - ge - ther..."



## WEEKEND THOUGHTS

but in two plac - es" a - gain! ...And when I am

far a-way from you Doubts and lone-li-ness fly in through the win-dow! I just can't think of

*Rubato*  
a - ny-thing else, but throw ev'r - y thing a - way and run to you. But

do you e - ver e - ver want me to?

*Weekend Thoughts*

By Supreme Master Ching Hai in her late 20s  
Originally in English

I missed you already this morning  
When I woke up in your arms,  
The last day of the weekend!

I think already  
Of the days ahead  
When we will be "together...  
But in two places" again!

... And when I am far away from you  
Doubts and loneliness fly in through the window!  
I just can't think of anything else  
But throw everything away and run to you.  
But do you ever  
Ever want me to?...

Allach, Germany - August 1979  
From the poetry collection: The Lost Memories



# SELF CONFESSION

Lyrics based on  
Supreme Master Ching Hai's  
poem written in 1980, Italy

Elsa

from *The Real Love*  
Music by David Shire

Elsa

$\text{♩} = 80$

Piano

*p*

I

Detailed description: This system shows the first four measures of the song. The vocal line (Elsa) is in treble clef with a common time signature. The piano accompaniment is in bass clef. The tempo is marked as quarter note = 80. The piano part features a steady eighth-note bass line and chords in the right hand. A fermata is placed over the final note of the vocal line.

live through days of de-cep-tion Pro-fess-ing love — that I don't feel! Sweet

Detailed description: This system contains the next four measures. The vocal line continues with the lyrics. The piano accompaniment remains consistent with the first system.

ut-ter-an-ces — from ro-sy lips, pas-sion-ate words — from an ice cold heart... I in-

Detailed description: This system contains the next four measures. The vocal line continues with the lyrics. The piano accompaniment remains consistent.

dulge in ma-ny il-lu-sions, Day and night keep-ing up with the Jones-es.

*mp*

Detailed description: This system contains the final four measures of the page. The vocal line concludes with the lyrics. The piano accompaniment features a dynamic marking of *mp*.

# SELF CONFESSION

This e-phe-me-ral bo-dy, skin burn-ing with pas-sion, — How I writhe plung-ing in-to the fire of lust!! I

Detailed description: This system shows the first four measures of the right page. The vocal line is in treble clef. The piano accompaniment is in bass clef. A triplet of eighth notes is marked above the first three notes of the vocal line.

pass ma-ny shores, clear and mud-dy, — Wash-ing my face then paint-ing it a-gain, De-

*mf*

Detailed description: This system contains the next four measures. The vocal line continues with the lyrics. The piano accompaniment features a dynamic marking of *mf*. A triplet of eighth notes is marked above the first three notes of the vocal line.

sir-ing fame, — fine hous-es and wealth. To en-joy this life I've a-ban-doned no-ble i-deals.

Detailed description: This system contains the next four measures. The vocal line continues with the lyrics. The piano accompaniment continues with the same accompaniment.

Af-ter

Detailed description: This system contains the final four measures of the right page. The vocal line concludes with the lyrics. The piano accompaniment continues with the same accompaniment.





SELF CONFESSION

ma - ny strug-gles I a-wake sud-den-ly —      Ask-ing my-self, "Is that all there is?"

The first system of music features a vocal line with lyrics and a piano accompaniment. The piano part includes triplets in both the right and left hands.

What does it mat-ter, a few ex-tra tens of years,      To chase for fame and gain with ef-forts so dear!

The second system continues the vocal line and piano accompaniment. The piano part consists of chords and moving lines in both hands.

What shall I do in the days a-head,      When hair los-es lus-ter and youth-ful ros-i-ness fades?      When

The third system includes a vocal line and piano accompaniment. A forte (*f*) dynamic marking is present in the piano part. The piano part features chords and moving lines.

breath-ing ceas-es, is it death or re - birth?

The fourth system concludes the vocal line and piano accompaniment. A piano (*p*) dynamic marking is present in the piano part. The piano part features chords and moving lines.



SELF CONFESSION

I ask my - self in this self con - fes-sion to day: Is this

life or is death close by?

ah

ah

## Self Confession

*By Supreme Master Ching Hai in her early 30s  
Originally in Aulacese (Vietnamese)*

I've lived through days of deception,  
Professing love not felt genuinely!  
Sweet utterances from rosy lips,  
Passionate words from an ice cold heart...

So many times, I've lost and gained,  
Waning strength in exchange for an ephemeral existence!  
This body, a grave for thousands of beings:  
Many lives perished to sustain my existence!

I've indulged in many illusions,  
Day and night, keeping up with the Joneses.  
This ephemeral body, skin burning with passion,  
How I writhed, plunging into the fire of lust!!

I've passed many shores, clear and muddy,  
Washing my face, then painting it again,  
Desiring fame, fine houses and wealth,  
To enjoy this life, I've abandoned noble ideals...

After many struggles, I awake suddenly  
Asking myself, "Is that all there is?"  
What does it matter, a few extra tens of years,  
To chase for fame and gain with efforts so dear!

What shall I do in the days ahead,  
When hair loses luster and youthful rosiness fades?  
When breathing ceases, is it death or rebirth?  
Christ and Buddha taught about Heaven and purgatory!

I ask myself in this self confession today:  
Is this life, or is death close by?

*Italy - 1980  
From the poetry collection: The Old Time*



# SEARCH HIGH AND LOW

Lyrics based on  
Supreme Master Ching Hai's  
poems written in her youth

Greta

from *The Real Love*  
Music by Don Pippin

Rubato

Greta

Piano *mp*

Search high and low for a lit-tle love.

$\text{♩} = 130$

Search high and low for a lit-tle love. To be -

stow on all be - ings in all cor-ners of ex - ist-ence!

*mf*

# SEARCH HIGH AND LOW

Ri - ding co - los - sal waves, fly - ing through gray - ing for - ests.

Charg-ing in-to the fe - roc - ious wind, cross-ing the stor-my sky!

Search high and low for a lit-tle love.

Search high and low for a lit-tle love.



SEARCH HIGH AND LOW

You have to breathe the air of Hea-ven. You have to go where the wind blows.

Fly with the birds Rise with the sun Look in - to the heart of a flo - wer and

find God there. Search high and low for a

lit-tle love. Search high and low for a lit-tle love.

*Rit.*

*mp*

## Search High and Low

Excerpts from poems written  
by Supreme Master Ching Hai in her youth

Search high and low  
For a little love,  
For a little love!  
To bestow on all beings  
In all corners of existence!

Riding colossal waves  
Flying through graying forests  
Charging into the ferocious wind  
Crossing the stormy sky!

Search high and low  
For a little love,  
For a little love!

You have to breathe  
The air of Heaven  
You have to go  
Where the wind blows

Fly with the birds  
Rise with the sun

Look into the heart of a flower  
And find God there.

Search high and low  
For a little love,  
For a little love!

Search high and low  
For a little love,  
For a little love!  
To bestow on all beings  
on all beings!

*"There Were Disappointing Times"*  
Originally in Aulacese (Vietnamese)  
From the poetry collection: Wu Tzu Poems

*"Lone Journey"*  
Originally in Aulacese (Vietnamese)  
From the poetry collection: Wu Tzu Poems

*"Screaming Out Loud"*  
From the poetry collection: The Old Time

*"Thanksgiving"*  
Originally in Aulacese (Vietnamese)  
From the poetry collection: The Dream of a Butterfly



# FOR THE ONE WHO STAYED BEHIND

Thanh & Rolf

Lyrics based on Supreme Master Ching Hai's poems written in the early 1980s  
Munich, Germany

from *The Real Love*  
Music by David Shire

**Thanh**

**Rolf**

**Piano** *mp*

*♩ = 96*

When you come home, there will on-ly be grass and  
flo-wers greet-ing your foot-steps.  
The gar-den sheds her eve-ning dew. The house bows weighed down with  
E-ven if my heart was made of stone, and my feel-ings all of  
lone-li ness, mur-mur-ing fare-well!

*mf*

# FOR THE ONE WHO STAYED BEHIND

brass, I would sof - ten and melt as I feel the pain I left you. But be-  
I would sof - ten and melt as I feel the pain I left you.  
lov-ed one, I can no long-er stay in dark-ness, sur - ren-der-ing to ig-nor-ance and mis-er - y.  
I  
I know you've been suf-fer-ing in gold-en bond, long-ing to be free. I



FOR THE ONE WHO STAYED BEHIND

love you as I love my-self, like my love for this great Earth, its moun-tains and ri-vers.

love you as I love my-self, I

bow to you in awe of your deep love; who knows when we will ev-er meet a - gain.

THANH:  
Praised be the Di-vine whose light guides my way and pro - tects you in your lone-ly days.

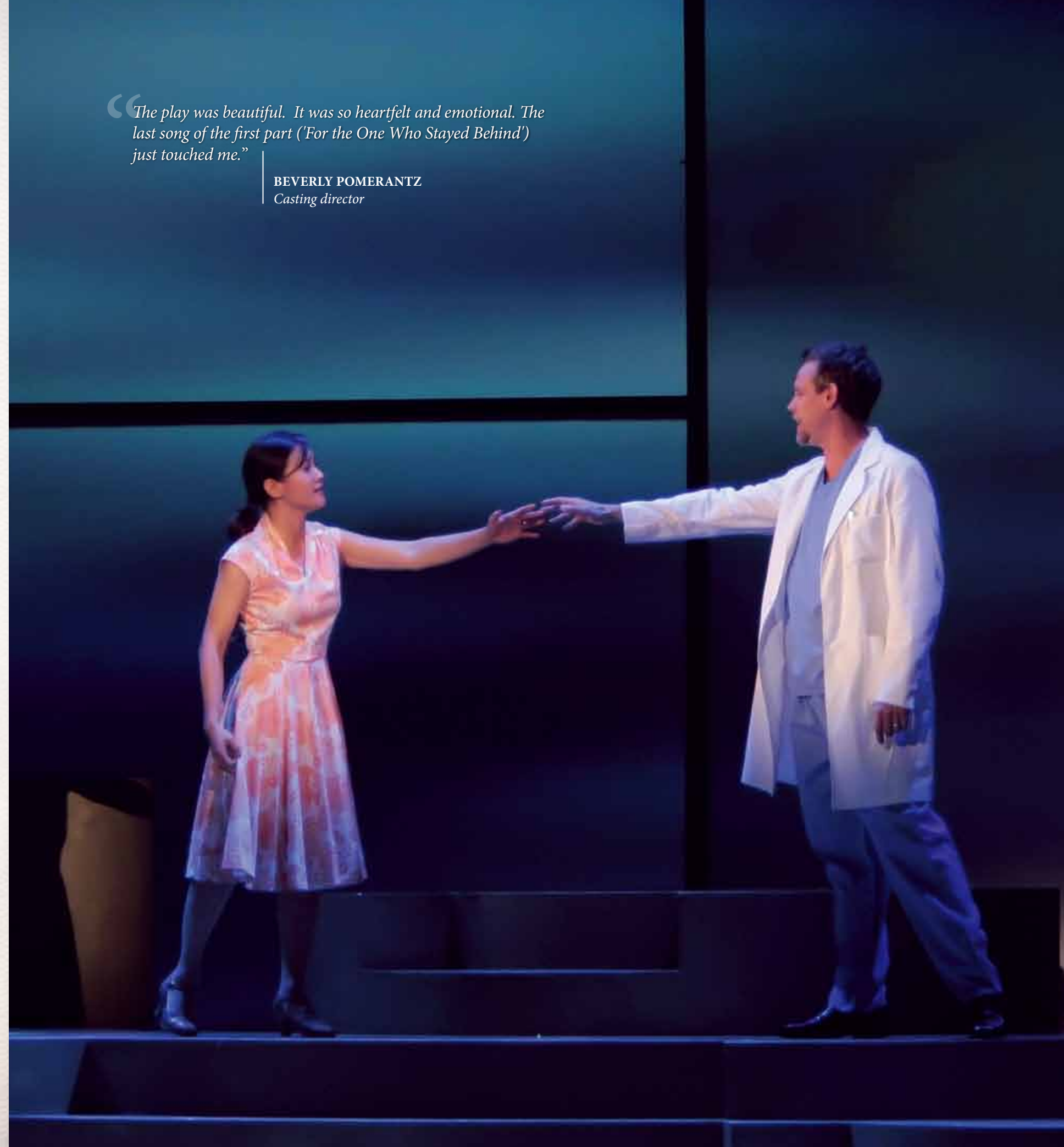
*f*

*p*

The musical score is presented in three systems. The first system includes vocal lines for two voices and piano accompaniment. The second system continues the vocal and piano parts. The third system features a solo vocal line for 'THANH' with piano accompaniment. Dynamics include *f* (forte) and *p* (piano).

“The play was beautiful. It was so heartfelt and emotional. The last song of the first part ('For the One Who Stayed Behind') just touched me.”

BEVERLY POMERANTZ  
Casting director





FOR THE ONE WHO STAYED BEHIND

Why were we born in this world of woe where I must pine and where you, my love,

Please lift your heart out of the blue web so my mind will also be light - ened, when  
have to taste sor-row?

we are a-part.

You're leav - ing, reach - ing for Heav - en a - bove, vow - ing to lev - el out

FOR THE ONE WHO STAYED BEHIND

One day, I'll be en - light - ened, bring il -  
all up - heav - als in life.

lu-min-a-tion to the world. I want to be to- geth - er for e - ter - ni-ty

I want to be to- geth - er for e - ter - ni-ty

Though for now we'll part to walk two se - p'rate paths, who will pro -  
Though for now we'll part to walk two se - p'rate paths, who will pro -



## FOR THE ONE WHO STAYED BEHIND

tect the one who stays be hind? Who will pro - tect the one who  
 tect the one who stays be hind? Who will pro - tect the one who  
 goes a - - - far?  
 goes a - - - far?

*For the One Who Stayed Behind*

*By Supreme Master Ching Hai in her early 30s  
Originally in Aulacese (Vietnamese)*

When you come home,  
There will be only grass and flowers  
Greeting your footsteps!  
The garden sheds her evening dew,  
The house bows weighed in loneliness,  
Murmuring farewell!

Even if my heart were made of stone  
And my feelings of brass,  
They would be softened and melt  
Thinking of the pain I've left you!

But beloved one!  
I can no longer stay in darkness,  
Surrendering to ignorance and misery.  
Don't you know I've been suffering in golden bond  
Longing to be free?

Praised be the Buddha whose light guides my way,  
And protects you in your lonely days.

Why were we born in this world of woe  
For you to pine, for me to taste sorrow!?  
Since which era have we pledged our faithful vows,  
Thus bind ourselves in matrimony now?

Please lift your heart out of the blue web  
So my mind will also be lightened when we are apart.  
Praised be the Buddha whose light guides my way,  
And protects the one who stays behind!

One day, I'll be enlightened and bring illumination to the world,  
We will be together for eternity...

*Munich, Germany - early 1980s  
From the poetry collection: The Dream of a Butterfly*

*I Love You*

*By Supreme Master Ching Hai in her early 30s  
Originally in Aulacese (Vietnamese)*

I love you as I love myself  
Like my love for the five continents, great Earth, mountains and rivers  
Tomorrow's farewell, who will shed tears?  
I bow to you in awe of your deep love!  
Who knows when we'll ever meet again—  
Sorrow for you with hair still lush  
yet the color of amour has turned gray.  
I'm leaving, aspired to reach Heaven high  
Vowing to level out all upheavals in life!

*Munich, Germany - early 1980s  
From the poetry collection: Wu Tzu Poems*



# WELCOME TO INDIA

Lyrics by Frank Evans

Company

from *The Real Love*  
Music by Doug Katsaros

$\bullet = 140$

SATB

Piano *f*

Sa - ris!

Cows!

# WELCOME TO INDIA

Tem-ples, tem-ples. Here come more cows! Here come more cows!

Rick-shaws, bus-es, bikes and cabs And crowds and crowds of peo-ple.



WELCOME TO INDIA

Figs!

Can - dles, can - dles Here come more cows, here come more cows!

Ro - tis, cur - ries, bells and gongs And blaz - ing, blaz - ing heat.

WELCOME TO INDIA

Ash - rams Beads Sad - hus, sad - hus

Ev' - ry - be - lief, ev' - ry - be - lief

Vish - nu, Krish - na



WELCOME TO INDIA

And pil - grims off - the bus.

And pil - grims off - the bus.

The first system of the musical score for 'Welcome to India' consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The piano accompaniment is in bass clef. The lyrics 'And pil - grims off - the bus.' are written under both vocal staves.

And pil - grims off - the bus.

And pil - grims off - the bus.

The second system of the musical score continues the vocal and piano parts. It features the same vocal staves and piano accompaniment as the first system, with the lyrics 'And pil - grims off - the bus.' repeated under both vocal staves.









# THE GOD SEEKER

Lyrics based on Supreme Master Ching Hai's  
poem written in the early 1980s  
McLeod Ganj, India

Thanh & Company

from *The Real Love*  
Music by Bill Conti

Thanh  $\text{♩} = 140$

*mf*

ban-don-ing life — like a road-side inn and oh! I'll search for il-lu - mi-na-tion

ev' - ry-where! Where's the source of the Gan - ges?

Straight a-head.  
Straight a-head.

rich-es and com - fort and oh! I'll search for God ev'-ry - where.

The tem-ple at Be - na-res? The Hi-ma-la-yan peaks?

Straight a-head. Straight a-head.

Fi-nal-ly I'll find what I've been search-ing for — A-

# THE GOD SEEKER

ban-don-ing life — like a road-side inn and oh! I'll search for il-lu - mi-na-tion

ev' - ry-where! Where's the source of the Gan - ges?

Straight a-head.  
Straight a-head.

rich-es and com - fort and oh! I'll search for God ev'-ry - where.

The tem-ple at Be - na-res? The Hi-ma-la-yan peaks?

Straight a-head. Straight a-head.

Fi-nal-ly I'll find what I've been search-ing for — A-



## THE GOD SEEKER

Straight a - head, straight a - head, is ev' - ry - thing straight a - head? —

Fi-nal-ly I'll find what I've been search-ing for —

Leav-ing be - hind — my po - ses - sions and be - loved and oh! Ev'-ry -

thing's wait - ing here for me. —

*The God Seeker*

*By Supreme Master Ching Hai in her early 30s  
Originally in Aulacese (Vietnamese)*

I've been searching for the Buddha everywhere  
Casting aside riches and comfort,  
Leaving behind my possessions and beloved!  
Abandoning life like a roadside inn,  
Are but a comedy show – success and fame!

I've been searching for the Buddha's return  
But mountains are high and the seas vast,  
Where can Thou be?  
The world is in darkness and filled with misery  
Innumerable beings thirst for Thee.

Namo Maitreya Muni  
Have compassion for all sentient beings in darkness:  
Divine halo enlightens the ignorant  
Descending on Earth to save those languishing!

*McLeod Ganj, India - early 1980s  
From the poetry collection: Wu Tzu Poems*



# P.S. TILL TOMORROW

Lyrics based on  
Supreme Master Ching Hai's  
poem written in the early 1980s

Thanh

from *The Real Love*  
Music by David Shire

Thanh

$\text{♩} = 82$

Your  
door is for-e-ver for - bid-den. Ev'-ry time I ap-proach, it shuts a-loof and cold! The  
cur-tains are drawn. I know You are in the pal - ace. Just can't o - pen the  
door. I think one day I'll bring a - long a big ham - mer! I'm

Piano

# P.S. TILL TOMORROW

ti - red! Heart bro - ken. Have no more pa - tience. Af - ter  
all I'm on-ly a fra-il mor-tal, You know it! I quit. P. S. Till to-  
mor - row...  
God! Do You have ears at all? You must! In or - der to hear my des-p'rate call. I







P.S. TILL TOMORROW

think... I'll buy a pair of hu-man ears for You to-mor - row. In

case You've lost the hu-man heart, please take mine. So You may sym-pa-thize with all my

fel - low be - ings on the same boat who long for Nir - va na,

But all they know is sor - row.

*mf*

P.S. TILL TOMORROW

Here are my hu-man eyes of-fered with glad-ness. Please wear them twen-ty-four hours a day.

— So You might see how I've be-come so wear - y, walk-ing this path so lone - ly,

for-e - ver search-ing for a glimpse of Your beauty, Your

beau - ty, For a glimpse of Your beau - ty. I'm



## P.S. TILL TOMORROW

ti - red! Heart bro - ken. Have no more pa - tience. Af - ter

all I'm on - ly a fra - il mor - tal, You know it! I quit.

P. S. — Till to - mor - row... To - mor - row... Till to -

mor row.

*ff*

*mf*

*ff*

*P.S. Till Tomorrow*

*By Supreme Master Ching Hai in her early 30s  
Originally in English*

Your door is forever forbidden  
Every time I approach  
It shuts aloof and cold!  
The curtains are drawn.  
There is a dim light inside but never once Your face.  
I know You are in the Palace.  
Just can't open the door.  
I think one day I'll bring along a big hammer!

Master! Do You have ears at all?  
You must!

In order to hear my desperate call.  
I think...

I'll buy a pair of human ears for You  
Tomorrow.

In the case that You've lost Your human heart,  
Please take mine.  
So that You may sympathize  
With all my fellow beings who are on the same boat,  
Who long for Nirvana,  
But all they know is samsara.

Here are my human eyes offered to You with gladness,  
Please wear them all twenty-four hours.  
So You might once see  
How I've become so weary

While walking the lonely path,  
Forever searching for a glimpse  
Of Your beauty

I'm tired!  
Heartbroken.  
Have no more patience.  
After all, I'm only a frail mortal, You know it!  
I quit.

P.S. Till tomorrow.

*Early 1980s  
Excerpt from the poetry collection: Silent Tears*





## DO YOU MISS ME, DARLING

Rolf

Lyrics based on  
Supreme Master Ching Hai's  
poem written in her youth

from *The Real Love*  
Music by Bill Conti

**Rubato**

Rolf

Piano

*p*

When you're  
there and I am here, I miss your eyes, e - ver spark-ling.  
Do you miss me, dar-ling? Do you miss me, dar-ling?  
Long-ing for some-one far a - way, Liv-ing an emp-ty life,

*mp*

$\text{♩} = 100$



## DO YOU MISS ME, DARLING

I miss your soft and beau-ti-ful lips. Do you miss me, dar-ling?

Do you miss me, dar-ling? The ri-ver con-tin-ues

flow-ing, in-dif-frent. The lone-ly rose-bush is cheer-less. I

*mf*

dream of our glo-ri-ous time to-ge-ther. Hold-ing the sin-gle pil-low.

## DO YOU MISS ME, DARLING

Sea-gulls are fly-ing low, boats toss and turn.

The bay this eve-ning seems so dis-tant. Do you miss me,

*p*

dar-ling? Do you miss me, dar-ling? As nights

pass and days go by I miss on-ly you, all the time! Do you miss me,

Rit.



DO YOU MISS ME, DARLING

The image shows a musical score for the song 'Do You Miss Me, Darling'. It consists of three staves: a vocal line in bass clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The vocal line starts with the lyrics 'dar - ling?' and has a long horizontal line indicating a sustained note. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with various chords and a long horizontal line in the bass line.

Original Poem

*Do You Miss...*

*By Supreme Master Ching Hai in her youth  
Originally in Aulacese (Vietnamese)*

When you're there  
And I am here,  
Do you miss me, my precious,  
The one with beautiful eyes?

The river continues flowing,  
The rose bush is sad and lonely.  
Clutching the single pillow,  
I dream of our glorious time together.

It's no fun to live an empty life,  
To long for someone far away!  
Do you miss me, my dearest,  
The one with luscious lips?

Seagulls are flying low, aimlessly  
And boats sadly toss and turn here and there!  
The bay this evening seems so distant.  
Your every breath I'm missing!

As nights pass and days float by,  
I can't cease thinking of you!...

*From the poetry collection: Pebbles and Gold*



# ON THE RIVERBANK

Thanh

Lyrics and Music by  
Supreme Master Ching Hai  
Composed in the early 1980s  
Ganges River, India

from *The Real Love*

Thanh

Piano *p*

$\text{♩} = 105$

love to sit on the ri-ver-bank listening to the sound of wa-ter

and the birds. I love to sit on the

# ON THE RIVERBANK

ri-ver-bank look-ing at the flow - ing wa - ter and hear the songs with -

in... You make my life flow - ing like the ri - ver wa - ter.

Then to - mor - row we'll reach the sea - shore... I

love to sit on the ri-ver-bank re-mem-ber-ing the tears in your eyes





ON THE RIVERBANK

when you spoke of the suff'ring in this world. You make my life

flow - ing like the ri - ver wa - ter. Then to -

mor - row we'll reach the sea - shore... I

love to sit on the ri - ver-bank re - mem - ber - ing the



## ON THE RIVERBANK

tears in your eyes when you spoke of \_\_\_\_\_ the suf-fer-ing in this world.

*mp* *f*

*Rit.*

The musical score is written in G minor (one flat) and 4/4 time. It features a vocal line and a piano accompaniment. The piano part includes dynamic markings *mp* (mezzo-piano) and *f* (forte), and a *Rit.* (ritardando) marking. The score is divided into three systems, each with a vocal line and a piano accompaniment.

*On the Riverbank*

*By Supreme Master Ching Hai in her early 30s  
Originally in English*

I would love to sit on the riverbank  
Listening to the sound of water  
And the birds.

I would love to sit on the riverbank  
Looking at the flowing water  
And hear the songs within...

You make my life flowing  
Like the river water.  
Then tomorrow  
We'll reach the seashore...

I would love to sit on the riverbank  
Remembering the tears in your eyes  
When you spoke of  
The suffering in this world.

*Ganges River, India - early 1980s  
From the poetry collection: The Dream of a Butterfly*



# IF IT WASN'T FOR SPROUTS IN LIFE

Lyrics based on  
Supreme Master Ching Hai's  
poem written in Autumn 1979  
Munich, Germany

Klaus

from *The Real Love*  
Music by Don Pippin

**Rubato**  $\text{♩} = 150$

Klaus

Piano *mp*

If it

was-n't for sprouts in li - fe I would have gone to the mo-on,—

Sit - ting there mise - ra - ble like a dog — with-out bones! — If it

was-n't for sprouts in li - fe — I would have been so lone-some;—





IF IT WASN'T FOR SPROUTS IN LIFE

Think of the sun - flo-wer with-out the shin - ing sun! \_\_\_\_\_ If it

was - n't for sprouts in li - fe Oh where to would I have run?

May-be to a mo-nas-te-ry \_\_\_\_\_ But there I must be so

lone-ly, \_\_\_\_\_ like a monk with-out a nun.

*Swing 8ths*

IF IT WASN'T FOR SPROUTS IN LIFE



## IF IT WASN'T FOR SPROUTS IN LIFE

*If There Wasn't You in Life*

*By Supreme Master Ching Hai in her late 20s  
Originally in English*

If there wasn't you in life  
I would have gone to the moon,  
Sitting there miserable  
Like a dog without bones!

If there wasn't you in life  
I would have been so lonesome;  
Think of the sunflower  
Without the shining sun!

If there wasn't you in life  
Where to would I have gone?  
Maybe to a monastery  
But there I must be so lonely  
Like a nun without a monk!

*Munich, Germany - Autumn 1979  
From the poetry collection: The Lost Memories*



# OUR TIME

Lyrics based on  
Supreme Master Ching Hai's  
poem written in her 20s

Thanh & Rolf

from *The Real Love*  
Music by Al Kasha

Thanh  $\text{♩} = 88$   
The time we spend to - ge - ther I will al-ways

Rolf  
treasure. Do not for-get our mem'ry for love is the one and on-ly. \_\_\_\_\_

Piano *mp*  
Who

says the world is e - phe-me - ral? If we are to-ge-ther it's e - ter - nal.

# OUR TIME

The

Dream and life merge in u - ni-son when our souls are one.

peace with - in is the peace with - out. Hea-ven will be here and now.

For

those who found true love, flo-wers of E - den bloom in their



It's an amazing story for someone to fall in love like Supreme Master Ching Hai did and then to have to leave that to follow a greater path. What a lesson. There were a number of times when I teared in the show."

**STORMY SACKS**  
Composer



OUR TIME

We live in God, we live in men.  
souls.

We

We live in hap-pi - ness that ne - ver ends.

walk in beau - ty, we walk in bliss.

We



OUR TIME

For - get me not, for  
 laugh, we sing to our heart's con - tent. For - get us not, for

us is all that we have got. What else is there for one to hold to  
 us is all that we have got. What else is there for one to hold to

fill the emp-ti - ness in our  
 fill the emp-ti - ness in our

OUR TIME

souls? The  
 souls?

love we share is the love we save. Love from Hea-ven on Earth de - scends. The  
 The

love in you, the love in me is the love of God that  
 love in you, the love in me is the love of God that



## OUR TIME

The musical score for 'Our Time' is presented in three systems. The first system includes a vocal line with lyrics 'e - - - - ver be.' and a piano accompaniment. The second system shows the vocal line with a whole rest and the piano accompaniment. The third system shows the vocal line with a whole rest and the piano accompaniment. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

*Our Time*

*By Supreme Master Ching Hai in her 20s  
Originally in English*

The time we spend together  
I will always treasure  
Do not forget our memory  
For love is the one and only.

Who says the world is ephemeral?  
If we are together it's eternal.  
Dream and life merge in unison  
When our souls are one.

The peace within is the peace without  
Heaven will be here and now!  
For those who have found true love  
Flowers of Eden bloom in their souls.

We live in God, we live in men,  
We live in happiness that never ends.  
We walk in beauty, we walk in bliss  
We laugh, we sing to our heart's content.

Forget me not, forget us not  
For us is all that we got.  
What else is there for one to hold  
To fill the emptiness in our souls?

The love we share is the love we save,  
Love from Heaven descends to Earth.  
The love in you, the love in me  
Is the love of God that ever be!

*From the poetry collection: The Dream of a Butterfly*



# GANGA MA

Lyrics by Frank Evans

Company

from *The Real Love*

Music by Doug Katsaros

$\text{♩} = 100$

Piano *f*

The piano accompaniment for the first system consists of two staves. The right hand plays a series of chords, while the left hand plays a steady eighth-note accompaniment. The tempo is marked as quarter note = 100. The music is in 4/4 time and the key signature has two sharps (F# and C#).

# GANGA MA

Stop! Look! Look! Gan-go-tri the

Stop! Look! Look! Gan-go-tri the

source of the Gan-ges. ————— Mo-ther Gan-ges Gan-ga Ma.

source of the Gan-ges. ————— Mo-ther Gan-ges Gan-ga Ma.

Mo-ther Gan-ges Gan-ga Ma. Mo-ther Gan-ges Gan-ga Ma.

Mo-ther Gan-ges Gan-ga Ma. Mo-ther Gan-ges Gan-ga Ma.

The second system includes vocal lines and piano accompaniment. The vocal lines are in a soprano and alto register. The piano accompaniment continues with the same eighth-note accompaniment in the left hand and chords in the right hand. The lyrics are: "Stop! Look! Look! Gan-go-tri the source of the Gan-ges. ————— Mo-ther Gan-ges Gan-ga Ma. Mo-ther Gan-ges Gan-ga Ma. Mo-ther Gan-ges Gan-ga Ma. Mo-ther Gan-ges Gan-ga Ma." The system concludes with a double bar line and a 3/4 time signature.



GANGA MA

Splash the wa - ter on — your face. Dip your hands, plunge your feet,  
 Splash the wa - ter on — your face. Dip your hands, plunge your feet,

plunge your face and hands and feet. Let all of your sins be cleansed.  
 plunge your face and hands and feet. Let all of your sins be cleansed.

GANGA MA



# THE PEACE SEEKER

Company

Lyrics based on  
Supreme Master Ching Hai's  
poem written in the early 1980s

from *The Real Love*  
Music by Bill Conti

*mp*  $\text{♩} = 75$

SATB

Once up-on a time a true peace lov-er wan-dered a-  
round the ma-ny worlds in search of e-ter-nal hap-pi-ness. She walked o-ver the face of the earth, the  
suns, the moons and the clouds. At last she found that it was all the while hid-den in her ve-ry

Piano

# THE PEACE SEEKER

heart.

Then she sat down and was a - bout to en-joy the new found

But sud-den-ly — she looked down and saw count-less  
Bliss. But sud-den-ly — she looked down and saw count-less

*f* *mf*

be-ings were still gro-vel-ing in dark-ness. For they were search-ing for hap-pi-ness with-out just  
be-ings were still gro-vel-ing in dark-ness.



THE PEACE SEEKER

like her be-fore, er-ring o-ver mil-lions of ag-es. Her tears were then roll-ing down. One  
er-ring o-ver mil-lions of ag-es. Her tears were then roll-ing down.

drop, two drops... and ma-ny more... Each drop be-came a shin-ing Jewel.  
Two drops... and ma-ny more... Each drop be-came a shin-ing Jewel. And

which are the stars to-day. They are too  
soon the fir-ma-ment was stud-ded with glit-ter-ing tears which are the stars to-day. They are too

THE PEACE SEEKER

shy in the day and too rest-less in the night to go to sleep. For  
shy in the day and too rest-less in the night to go to sleep. For

all peace seek-ers, the stars are there to light the Way. E-ter-nal hap-pi-ness, e-ter-nal peace.  
all peace seek-ers, the stars are there to light the Way. E-ter-nal hap-pi-ness, e-ter-nal peace.

E - ter - nal hap - pi - ness, and peace!  
E - ter - nal hap - pi - ness, and peace!



## *The Peace Seeker*

*By Supreme Master Ching Hai in her early 30s  
Originally in English*

Once upon a time,  
A true peace lover wandered around the many worlds  
in search of eternal happiness.  
She walked over the face of the earth,  
The suns, the moons and the clouds.  
At last she found:  
That it was all the while  
Hidden in her very heart.  
Then she sat down  
And was about to enjoy the newfound Bliss.  
But suddenly she looked down:  
And saw countless beings were still groveling in darkness,  
For they were searching for happiness without,  
Just like her before, erring over millions of ages.  
Her tears were then rolling down...  
One drop,  
two drops...  
and many more...  
Each drop became a shining Jewel  
and soon the firmament was studded with glittering tears  
which are the stars today;  
They are too shy in the day  
and too restless in the night  
to go to sleep.  
For all peace seekers,  
The stars are there to light the Way  
And to remind them of the Compassion of a holy Sage.

*Early 1980s  
Excerpt from the poetry collection: Silent Tears*

“I cried at the end, and I loved it. And the production value is incredible. The last number ('The Peace Seeker') was beautiful, and I was in tears. I felt a catharsis with the character, and that was a wonderful moment.

*I've had the honor and privilege of meeting the Supreme Master. And she is real. There are a lot of people in the world who speak like she does, but they don't mean it. She means it. She is so full of love and generosity and kindness and understanding.”*

CARY BROWN (Vegan)

*Three-time Emmy Award-winning filmmaker  
41<sup>st</sup> California State Assembly District Delegate, USA*





“I would just like to say thank you, Supreme Master, very, very much for all you have done for humanity and are still doing for humanity. And thank you very much for this beautiful, beautiful musical that came from your poetry and your love of humanity. We thank you. All of us thank you.”

SHIRLEY JONES

Academy Award-winning actress/singer





*“This was one of the most beautiful, inspiring moments.”*

**CAROL CONNORS**

*Two-time Academy Award-nominated songwriter/singer*

*“I have learned through The Real Love musical that Supreme Master Ching Hai’s real compassion and love toward a suffering humanity led her to leave her happy marriage and a secure life in search of spiritual enlightenment.*

*The Earth has still been preserved up till now thanks to the genuine love of Supreme Master Ching Hai and all on the planet. We need more love in the future in order to preserve the Earth in health.*

*I agree with Supreme Master Ching Hai’s message that putting veganism into practice is the real love in this era.”*

**DR. LEE JAE-YONG**

*10th Minister of Environment, Republic of Korea*



*“The Real Love sings and enchants our hearts and enlightens our spirits....”*

**EVELYNE CHRIST-DASSAS**

*Actress, France*

*“Supreme Master Ching Hai is a remarkable lady. I mean, she is very holy but not in any formal religious way. I was very impressed by that.*

*I liked a lot of her poetry as singing, reminded me of Bob Dylan. And I liked that. It was real, it was committed, it wasn’t phony. And I felt the instincts of the actors, and of her personal journey, were true.”*

**MICHAEL LERNER**

*Academy Award-nominated actor*

*“It’s so incredible. And it was a really heartwarming, lovely, sweet story that I can’t imagine anyone not loving it. It was such a gift that you have that feeling after a night like this that you want to do something good... thinking more than just about yourself; to think about the whole picture of humanity.”*

**TERESA GANZEL**

*Voice actress (WALL-E, Monsters, Inc.)*

*“The real love for me is love for your fellow man and your fellow creatures, to love all the many creatures in the animal kingdom. I am very much behind the vegetarian activism and everything of the Supreme Master.”*

**ED BEGLEY, JR. (Vegan)**

*Six-time Emmy Award-nominated actor*

*“The play was wonderful. It actually is one of the better Broadway-type plays I’ve seen in quite a while, so I was very pleased with it.*

*What ran through my mind were the many different definitions of The Real Love. First thing to me is that God is the provider of the real love and it’s up to us to really carry that out. And that was something like Supreme Master’s message as well.”*

**DON WUEBBLES, PH.D**

*Professor of Atmospheric Sciences  
Nobel Peace Prize laureate*

*“The musical The Real Love has been produced with much love to detail, with lightness and dedication. It’s amazing, the participation of such outstanding artists.*

*The music and the stage setting are a reflection of the sensitivity and also of the love for life. Her whole life story is depicted in a wonderfully theatrical way. It touches everybody who sees it.*

*It is a great challenge to depict the eventful life of such a great personality like the Supreme Master Ching Hai in a musical, but here it has been a success.*

*I hope that through this musical, the message of love, of mutual respect and respect for nature and all beings reaches many people of the world. Supreme Master Ching Hai is an example for all of us.”*

**HER ROYAL HIGHNESS  
PRINCESS MAJA VON HOHENZOLLERN**  
*of Germany*



*“It was such a genuine and captivating story and performed with such love – it was a true gift to see! I left genuinely inspired and so grateful – not simply to have ‘seen’ a musical, but to have experienced a work of art made so purely from love.”*

**LEAH GRIMSSON (Vegan)**

*American actress*





“This is once-in-a-lifetime that we can see all these great people together in one cast, in one musical. I can never thank all of you enough for your incredible, loving dedication and support to art and love. This is the real love – your love.

*Love is the most precious thing in this physical realm. So we must protect love, be it the love between a couple, between parents and children, between friends, love between humans or love between animals, love between humans and animals; be it even the love between plants and trees. Real love is what we need to protect our world, especially now.*

*If we have love, all good will come our way. Love the animals – we’ll be veg. Love the Earth – we’ll go green. Love the world – save the planet.*

*Be vegan, make peace. That’s all we have to do, and love.”*

—Supreme Master Ching Hai

August 27, 2011

*Supreme Master Television's 5th Anniversary: The Real Love*





# Interviews about THE REAL LOVE



# Announcements in the MEDIA











**WEEKEND**  
 an brings a love  
 y to the stage

**LOVE: A NEW**  
 Eagan plays Greta, the woman's friend, who advises her to visit India in hopes of refining her faith.

"I would say that the overall message is about the power of love, not just between people, but between people and whatever their higher power is and how restorative and powerful that love and faith can be," Eagan said. "It's about the power of love to change lives."

Eagan identifies with Greta, as the character loves life and is always looking to learn more. Greta's passion was art, but she pursued medicine until her creativity called her back, much like Eagan's tug-of-war between careers.

Eagan left acting with the goal of becoming a therapist and now has degrees in psychology and creative writing.



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**CRESCENT WE**  
 THE FOOT

SEPTEMBER 15, 2011

**Big Names Celebrate "The Real Love"**

Gourmet plant-based fare served to thousands as part of Supreme Master TV's anniversary.

**Real love for peace**

Supreme Master Television — an international nonprofit channel airing news and programs that foster peace and promote healthy, green living — celebrated its fifth anniversary on Aug. 27 with a two-part show, "The Real Love Musical" and "Don McLean in Concert," at the Pasadena Civic Auditorium.



**Starry, starry night**

**DON MCLEAN HEADLINES CELEBRITY-FILLED SHOW BRINGING 'THE REAL LOVE' TO SUPREME MASTER TV**  
 BY CARL KOZLOWSKI

IT'S NOT OFTEN THAT OLD HOLLYWOOD STARS TEAM UP FOR A NEW AGE entertainment event. But that unlikely combination will indeed come together Saturday for a one-time-only spectacle at the Pasadena Civic Auditorium, as the Internet-streamed Supreme Master TV channel presents the star-studded musical "The Real Love," preceded by a concert from perennial favorite singer-songwriter Don McLean.

The event, which includes a vegan buffet dinner after the performances, celebrates the fifth anniversary of the Web-based programming outlet suprememastertv.com, which also airs across North America via the Galaxy 19 satellite. The nonprofit enterprise focuses on "constructive news and programs that foster peace and healthy green living," says Dawn Salomon, the media rep for Supreme Master TV.

"Since starting in 2006, it's around the world with 14 satellite platforms on 90 cable and IPTV networks. We also have over 40 subtitles for languages," says Salomon.

The channel is inspired by Supreme Master Ching Hai, a woman who teaches the Quan Yin method of meditation. It is named after her.



- Tom Schmid, actor/singer
- Leah Grimsso & Sasha Stuber, actresses (vegan)
- Dee Wallace, actress (*E.T.: The Extra-Terrestrial*)
- Steve Lee Jones, Golden Globe & Emmy Award-nominated film producer
- Lynne Wintersteller, soprano
- Doris Roberts, five-time Emmy Award-winning actress
- Don McLean, American icon singer/songwriter
- Shirley Jones, Academy Award-winning actress
- Michael Lerner, Academy Award-nominated actor
- Faith Rivera, Emmy Award-winning singer/songwriter
- Teresa Ganzel, voice actress (*WALL-E, Monsters, Inc.*)
- Carol Connors, two-time Academy Award-nominated songwriter/singer
- Ed Begley, Jr., six-time Emmy Award-nominated actor (vegan)
- Hayley Marie Norman, film actress & model (*Deal or No Deal*) (vegan)
- Cady Huffman, Tony Award-winning actress
- Dominic Pace, award-winning actor
- Adam Pascal, Tony Award-nominated actor
- Kim Poirier, actress
- David "Shark" Fralick, actor (*The Young and the Restless*)
- Grant Aleksander, four-time Emmy Award-nominated actor (*All My Children*) (vegetarian)
- Cara-C, Grammy Award-nominated violinist (vegan)
- Kristin Bauer, actress (*True Blood*) (vegetarian)
- Marco Antonio Regil, popular Mexican TV host (vegan)
- Mary Su, Honorable Mayor Pro-tem of Walnut, California, USA
- Marsha McLean, Honorable Mayor of Santa Clarita, California, USA
- Katia Louise, award-winning filmmaker
- Filippa Giordano, Italian soprano
- Elaine Hendrix, film actress (*The Parent Trap*) (vegetarian)
- Erin Murphy, TV actress (*Bewitched*)
- Joanna Ampil, award-winning actress/singer
- Howard Fishman, Honorable Mayor of Hermosa Beach, California, USA
- Julianna Rose, Emmy Award-nominated actress (*LazyTown*)
- Robert Torti, Tony Award-nominated actor
- Don Wuebbles, PhD, Professor of Atmospheric Sciences, Nobel Peace Prize laureate
- Trent Kowalik, Tony Award-winning actor/dancer/singer (*Billy Elliot*)
- Kiril Kulish, Tony Award-winning actor/dancer/singer (*Billy Elliot*)
- Cara-C, Grammy Award-nominated violinist (vegan)
- Kristin Bauer, actress (*True Blood*) (vegetarian)
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- Filippa Giordano, Italian soprano
- Elaine Hendrix, film actress (*The Parent Trap*) (vegetarian)





THE  
PASADENA  
FOOTHILLS  
MAGAZINE



The inspiration for Supreme Master TV is Supreme Master Ching Hai, world-renowned spiritual leader, humanitarian, bestselling author, poet, and artist. A global pioneer in safeguarding the planet and our future, Supreme Master Ching Hai devotes her time, finances and energy to remind us of our inner goodness and reverence for all of God's creation.

# Supreme Master Television Celebrates 5 Year Anniversary

By Justin Kibbe

2011 is Supreme Master Television's five-year anniversary, and to celebrate they're hosting a day-long extravaganza. Festivities begin at 12 noon on Saturday, August 27 at the Pasadena Civic Auditorium, and include a musical, a concert, an art exhibition and a banquet of sumptuous dishes catered by LA's premier vegan restaurants.

Inspired by Supreme Master Ching Hai – a world-renowned spiritual leader, humanitarian, bestselling author, poet, and artist – Supreme Master Television (broadcast from LA) is an international, non-profit channel that focuses on constructive news and programs inspiring peace and outstanding examples of excellence in humanity and noble ways of living. They also advocate for animal welfare, eco-living and vegetarianism. Their channel airs worldwide on 14 satellite platforms, over 90 cable and IPTV networks, as well as live streaming online. To date, they've featured programs in over 60 languages and over 40 language subtitles to serve the global audience.

### THE Musical

*The Real Love* gathers an impressive 40-member cast led by award-winning stars, a 20-piece orchestra, and a team of esteemed composers to present a true love story with all the magic of Broadway. Directed by LA Drama Critics Circle Award winner Chris Shelton, the musical is inspired by a true story about a woman who is deeply in love with her equally tender husband, a doctor. But as their happy marriage blossoms, a calling propels her to make a heartrending decision - remain with her beloved or sacrifice everything in search of happiness for all humanity. In what seems a destined journey, she travels through India and the Himalayas, encountering adventure, danger, and surprises along the way.

### THE Concert

The day-long festivities also include a performance by legendary singer/songwriter Don McLean and his band, presenting some of his all-time classic hits – "And I Love You So," "American Pie," "Vincent (Starry, Starry Night)," and lots more! Don McLean is one of America's most iconic artists, first hitting the charts in 1971. Over his long and illustrious career, he garnered over 40 gold and platinum records worldwide. In 2004, he was inducted into the Songwriters' Hall of Fame.

### THE Art Exhibition

An art exhibition of the creative works of Supreme Master Ching Hai is open to event attendees free-of-charge before and after the show. As a painter, Supreme Master Ching Hai is full of exuberance for nature; as a poet and composer, her romantic heart invokes the deeply human. She is the author of three #1 best-selling books. Her fashion designs deftly weave elegance, comfort, and the flavours of diverse cultures. Her refreshing artistic style is famous for rekindling sparks of joy and tender love inside viewers' hearts.

### THE Facts

The grand celebration concludes with a complimentary banquet featuring sumptuous dishes catered by LA's premier vegan restaurants. This one-time event will be recorded and broadcast around the globe on Supreme Master Television. For more information, visit: [www.TheRealLoveMusic.com](http://www.TheRealLoveMusic.com). Tickets are available through Ticketmaster: \$35/\$45/\$55/person: 800.745.3000 or [www.ticketmaster.com](http://www.ticketmaster.com).



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