



"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

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

Carl Kozlowski, Pasadena Weekly

"It's a phenomenal creative company put together."

PJ Ochlan, K-Mozart (260AM)

"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

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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 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  
Photographs: Ross Bird, Steve Cohn, Robert Millard, Scott Young

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*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 Castle  
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  
Dominique 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,  
Turk 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 squeezey 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

