



**MISS
Saigon**

OFFICIAL SHOW GUIDE



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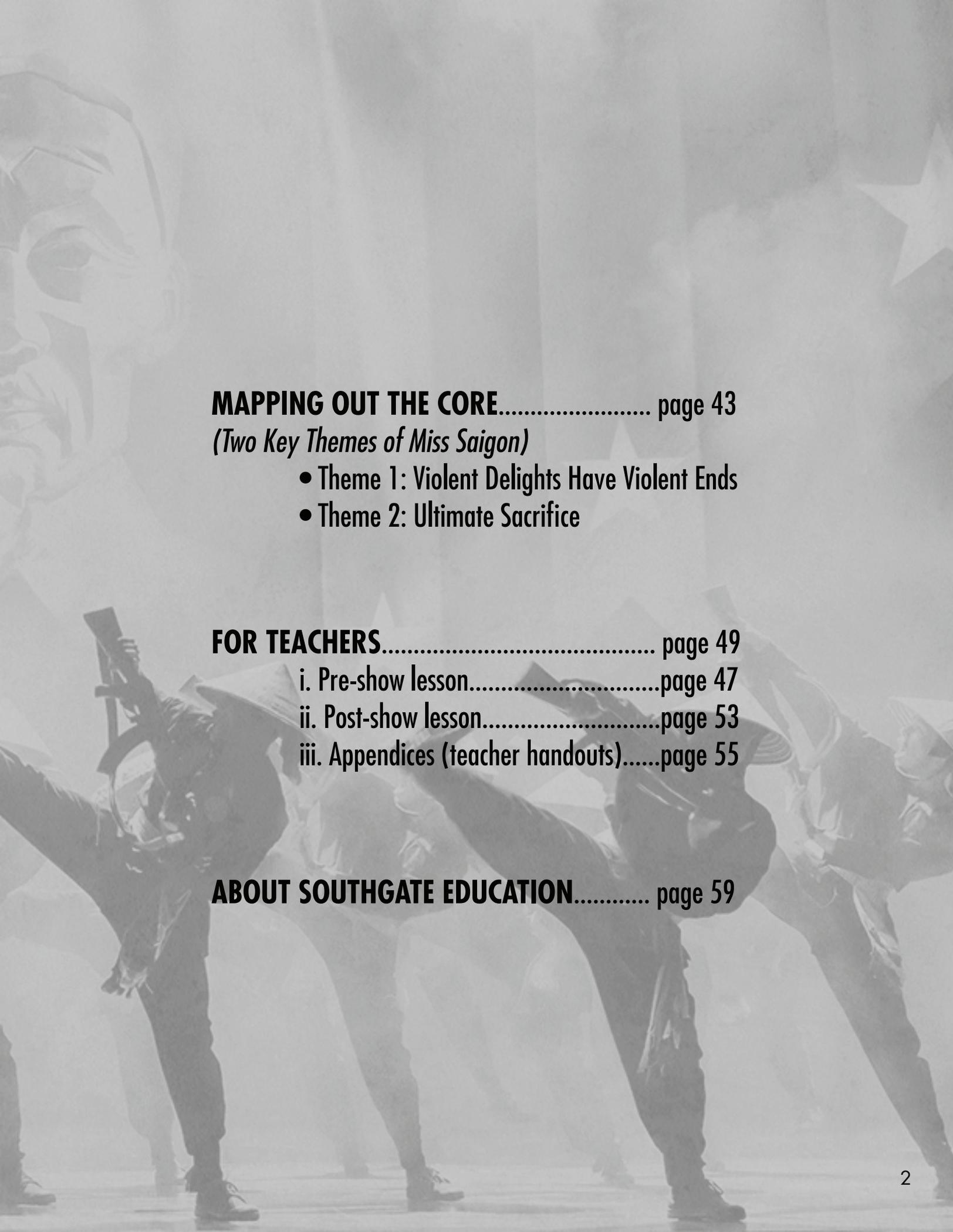
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About Miss Saigon

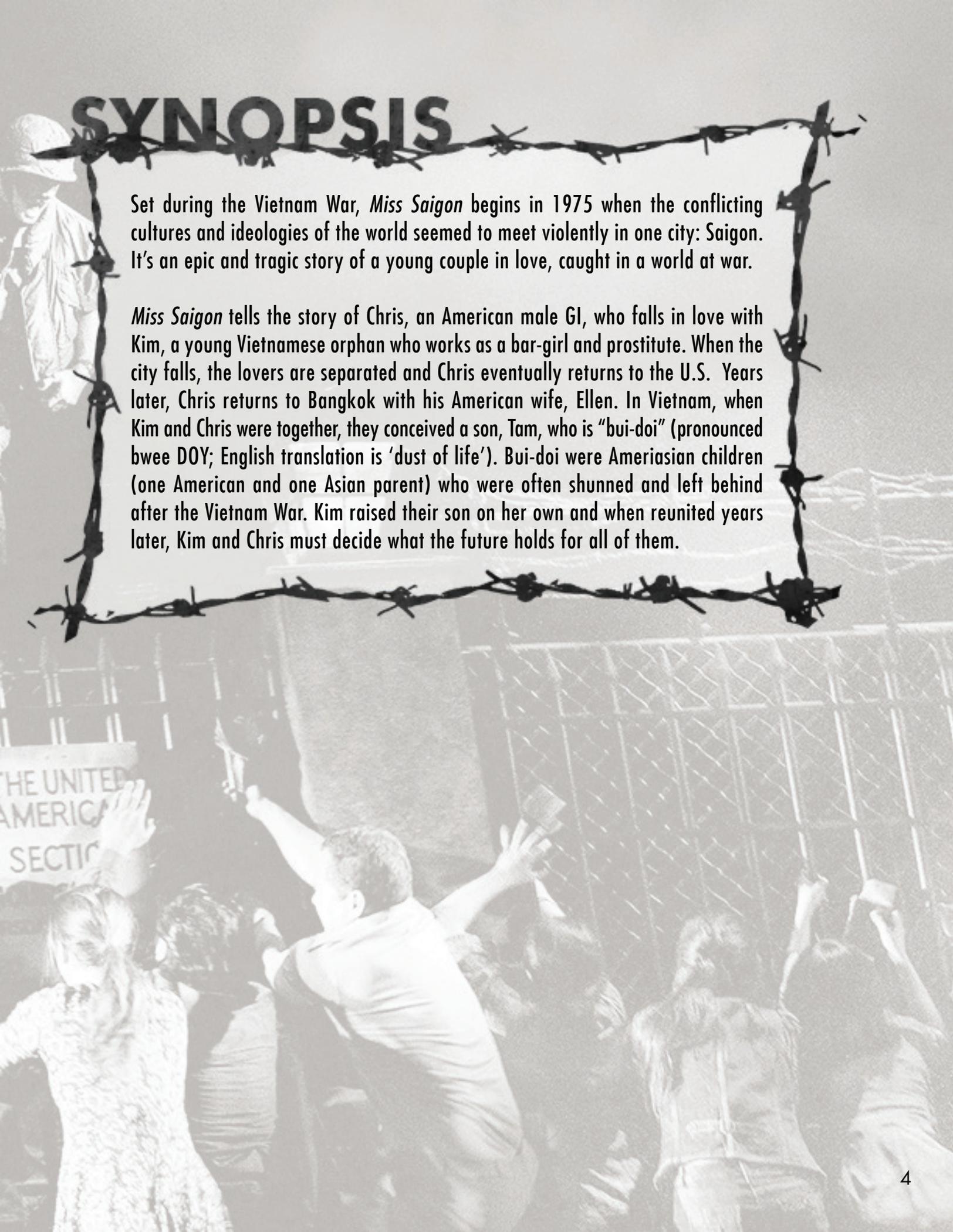
Miss Saigon was conceived and brought to life by the creators of *Les Misérables*, Alain Boublil and Claude-Michel Schönberg, with lyrics by Richard Maltby Jr and additional lyrics for the new Broadway production by Michael Mahler. It has been brought to the stage by Cameron Mackintosh, the producer of *Cats*, *Les Misérables*, *The Phantom of the Opera*, and many other musicals.

Since its inception in 1989, *Miss Saigon* has won over 30 major theatre awards, been performed in 25 countries, and translated into 12 different languages.

Awards include: three Tony Awards®, four Drama Desk Awards, and three Outer Critics Circle Awards. It has been performed by 27 companies in 25 countries, 246 cities, and translated into 12 different languages. For the 2015 WhatsOnStage theatre awards alone, the West End revival dominated the ceremony, winning a record-breaking nine awards including best West End show, best musical revival, best direction, and best choreography.

As of September 2015, *Miss Saigon* is still the 13th longest-running Broadway musical in musical theatre history.

SYNOPSIS



Set during the Vietnam War, *Miss Saigon* begins in 1975 when the conflicting cultures and ideologies of the world seemed to meet violently in one city: Saigon. It's an epic and tragic story of a young couple in love, caught in a world at war.

Miss Saigon tells the story of Chris, an American male GI, who falls in love with Kim, a young Vietnamese orphan who works as a bar-girl and prostitute. When the city falls, the lovers are separated and Chris eventually returns to the U.S. Years later, Chris returns to Bangkok with his American wife, Ellen. In Vietnam, when Kim and Chris were together, they conceived a son, Tam, who is "bui-doi" (pronounced bwee DOY; English translation is 'dust of life'). Bui-doi were Ameriasian children (one American and one Asian parent) who were often shunned and left behind after the Vietnam War. Kim raised their son on her own and when reunited years later, Kim and Chris must decide what the future holds for all of them.

POINT OF INSPIRATION

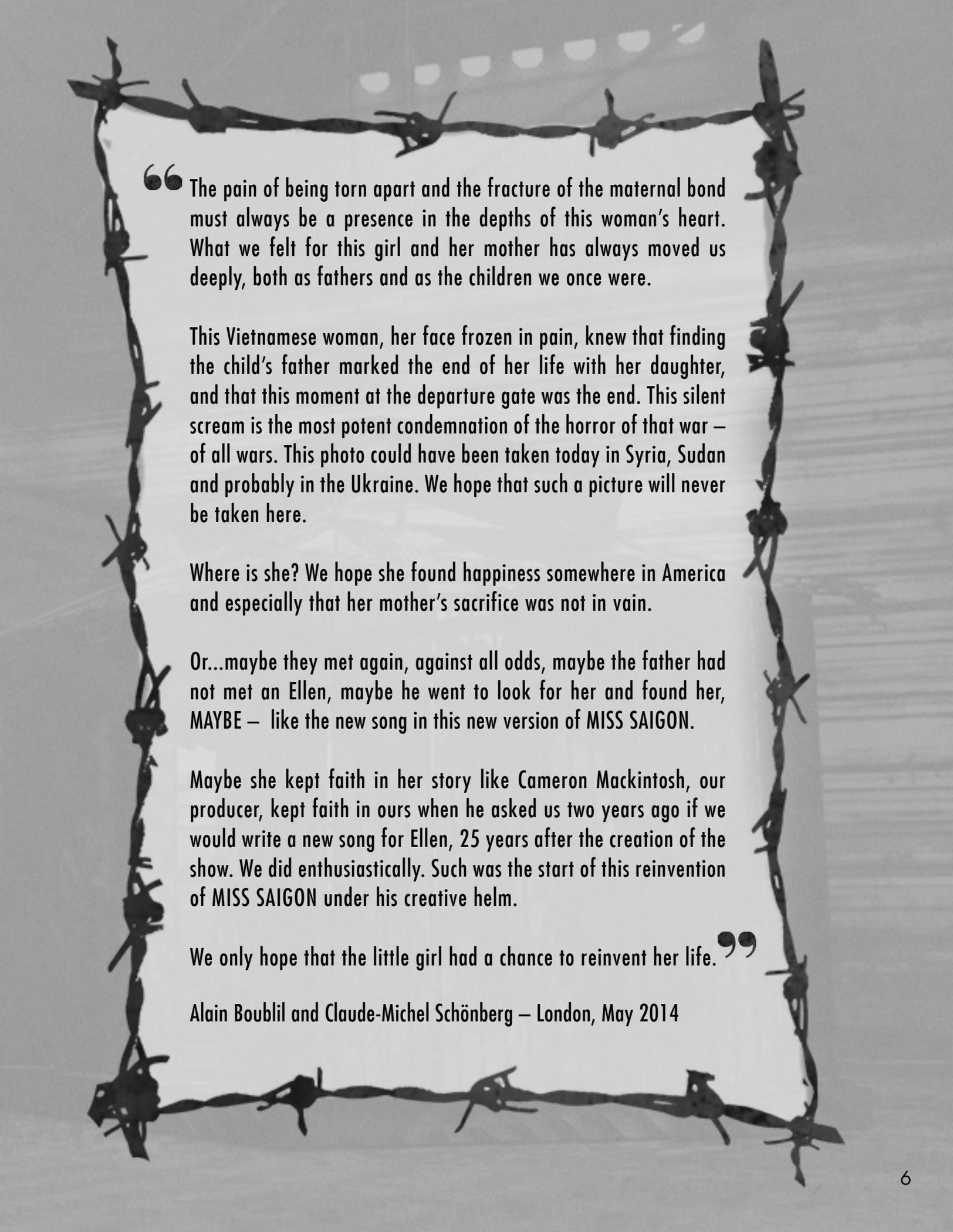
**“THIS PHOTOGRAPH WAS FOR
ALAIN AND I THE START OF EVERYTHING...”**

(CLAUDE-MICHEL SCHÖNBERG)

The composer of *Miss Saigon*, Claude-Michel Schönberg, traces his inspiration for the development of the musical to a 1975 photograph he found of a Vietnamese mother seeing her 11-year-old daughter off at Tan Son Nhut Air Base – the Republic of Vietnam Air Force facility that was located near the city of Saigon in southern Vietnam from 1955-1975. In the photo, the daughter, who is both Vietnamese and American, is being sent to live with her ex-GI father. This is, for the mother, an ultimate sacrifice: to send her child away to America in order to give the child a better life.



This picture also motivated lyricist Alain Boublil to further investigate the last days and aftermath of the Vietnam War, an investigation which informed him of the war’s cruelty, contradictions, sacrifice, and betrayal.



“ The pain of being torn apart and the fracture of the maternal bond must always be a presence in the depths of this woman’s heart. What we felt for this girl and her mother has always moved us deeply, both as fathers and as the children we once were.

This Vietnamese woman, her face frozen in pain, knew that finding the child’s father marked the end of her life with her daughter, and that this moment at the departure gate was the end. This silent scream is the most potent condemnation of the horror of that war – of all wars. This photo could have been taken today in Syria, Sudan and probably in the Ukraine. We hope that such a picture will never be taken here.

Where is she? We hope she found happiness somewhere in America and especially that her mother’s sacrifice was not in vain.

Or...maybe they met again, against all odds, maybe the father had not met an Ellen, maybe he went to look for her and found her, MAYBE – like the new song in this new version of MISS SAIGON.

Maybe she kept faith in her story like Cameron Mackintosh, our producer, kept faith in ours when he asked us two years ago if we would write a new song for Ellen, 25 years after the creation of the show. We did enthusiastically. Such was the start of this reinvention of MISS SAIGON under his creative helm.

We only hope that the little girl had a chance to reinvent her life.”

Alain Boublil and Claude-Michel Schönberg – London, May 2014

THE NEW PRODUCTION

The official opening night for the new West End revival (during the show's 25th year of existence) was May 21, 2014. The new revival version closed in February 2016 after 760 performances. Producer Cameron Mackintosh announced a cinema screening of the 25th Anniversary Gala along with plans for a release of a movie-musical at a later date; a brand-new UK Tour; and plans to transfer the revival to Australia, Germany and Broadway in the next two years.

On November 19, 2015, it was announced that the West End revival would transfer to Broadway in the spring of 2017 for a limited engagement through early 2018. A US national tour is planned thereafter. The show's new revival version includes a newly written song, "Maybe" (which replaced "Now That I've Seen Her") and debuted at the Arlington Virginia's Signature Theatre in 2013.

PRODUCTION HISTORY



Miss Saigon premiered in London's West End in 1989 at the Theatre Royal, Drury Lane and closed after 4,264 performances in 1999 making Miss Saigon the longest running musical at that time.

The musical debuted on Broadway at the Broadway Theatre in 1991 and closed in 2001 after 4,092 performances.

After the London production closed in 1999 and following the closure of the Broadway production in 2001, the show in its original London staging toured to six of Britain and Ireland's largest venues. The first US tour started in Chicago, Illinois in 1992 and traveled to cities that could accommodate the large production. In 1995, a second National US tour began in Seattle, Washington and continued to play in most major US and Canadian markets, including Honolulu, San Francisco, Toronto, and return engagements in Boston, Chicago and West Palm Beach until 2000. This touring production included all the original design and creative elements of Broadway, but on a scale that most major market road houses could accommodate. In 2004, a new, smaller scale production was developed by original producer Cameron Mackintosh, which allowed the show to be housed in smaller theatres. 2002 – 2005 also included a non-Equity North American tour. There is a planned UK tour for 2017/18 with dates and locations to be announced later.





CAMERON MACKINTOSH
PRESENTS
THE NEW PRODUCTION OF
BOUBLIL & SCHÖNBERG'S



MUSIC BY
CLAUDE-MICHEL SCHÖNBERG

LYRICS BY
RICHARD MALTBY, JR & ALAIN BOUBLIL

ADAPTED FROM ORIGINAL FRENCH TEXT BY
ALAIN BOUBLIL

ADDITIONAL LYRICS BY
MICHAEL MAHLER

ORCHESTRATIONS BY **WILLIAM D. BROHN**
MUSICAL SUPERVISION BY **STEPHEN BROOKER**

LIGHTING DESIGNED BY **BRUNO POET**
PROJECTIONS REALIZED BY **LUKE HALLS**
SOUND DESIGNED BY **MICK POTTER**

COSTUMES DESIGNED BY **ANDREANE NEOFITOU**
DESIGN CONCEPT BY **ADRIAN VAUX**
PRODUCTION DESIGNED BY **TOTIE DRIVER & MATT KINLEY**

ADDITIONAL CHOREOGRAPHY BY **GEOFFREY GARRATT**

MUSICAL STAGING AND CHOREOGRAPHY BY
BOB AVIAN

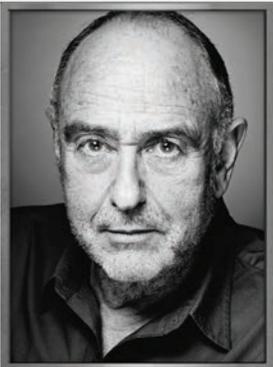
DIRECTED BY
LAURENCE CONNOR

CREATIVE TEAM



ALAIN BOUBLIL BOOK AND LYRICS

Alain Boublil is the author of the librettos and original lyrics for the musicals *La Révolution Française*, *Les Misérables*, *Miss Saigon*, *Martin Guerre*, and *The Pirate Queen*, all in collaboration with Claude-Michel Schönberg, as well as *Marguerite* with Michel Legrand. His many awards include two Tonys, two Grammys, two Victoire de la Musique and a Molière Award for *Les Misérables* as well as an Evening Standard Drama Award for *Miss Saigon*, a Laurence Olivier Award for *Martin Guerre* and a New York Chapter Honors Grammy for his outstanding contribution to the creative community. He co-wrote the screenplay of the Golden Globe-winning and Oscar-nominated film *Les Misérables*. He is the author/lyricist of *Abbacadabra* a fairy tale musical with songs by ABBA, of the stage adaptation of the Demy/Legrand film *Les Demoiselles de Rochefort*, as well as author of the play *The Diary of Adam and Eve* (based upon two short stories by Mark Twain). Boublil wrote a prize-winning French novel *Les dessous de soi*. More recently, he wrote *A Manhattan Parisienne*, a new play with classic songs starring Marie Zamora, which played in New York's 59E59 Theater. Currently he is working with Claude-Michel Schönberg on a revised version of *Martin Guerre*. He is also working on a symphonic concert and an animated project of their first rock opera, *The French Revolution*. Boublil and Schönberg's 40 year collaboration was celebrated in May 2016 at Carnegie Hall as honorees of the New York Pops' 33rd Birthday Gala. Boublil lives in New York with his wife, actress/singer Marie Zamora, and is the father of four sons.



CLAUDE-MICHEL SCHÖNBERG COMPOSER

Born in 1944 of Hungarian parents, Claude-Michel Schönberg began his career in France as a singer, writer and producer of pop songs. In collaboration with Alain Boublil he is the book co-writer and the composer of *La Révolution Française*, *Les Misérables*, *Miss Saigon*, *Martin Guerre* and *The Pirate Queen*. In 2008 his musical, *Marguerite*, in collaboration with Alain Boublil, Michel Legrand and Herbert Kretzmer opened at the Haymarket Theatre in London. Claude-Michel has supervised overseas productions and co-produced several international cast albums of his shows. In 2001 he composed his first ballet score, *Wuthering Heights*, which was created by the Northern Ballet in 2002. His ballet, *Cleopatra*, which opened in 2011, was his second collaboration with David Nixon and his seventh complete score. In 2012 Claude-Michel co-wrote the screenplay and reconceived the music for the *Les Misérables* musical movie. His shows have won many awards over the years, most recently the WhatsonStage audience awards for Best West End Show and Best Musical Revival for the new London production of *Miss Saigon* which opened in 2014. Golden Globe winner, Oscar nominee and Grammy award winner for his outstanding contribution to the creative community, Mr. Schönberg and Alain Boublil were honoured at a New York Pops gala concert in Carnegie Hall celebrating their 40 year collaboration. Mr. Schönberg has been appointed Visiting Professor of Contemporary Theatre at St. Catherine's College, Oxford University – a position funded by the Mackintosh Foundation. Mr. Schönberg married the English ballerina, Charlotte Talbot, in 2003. He is the father of one son and two daughters.



CAMERON MACKINTOSH PRODUCER

For nearly 50 years Cameron Mackintosh has been producing more musicals than anyone else in history, including the three longest-running musicals of all time: *Les Misérables*, *The Phantom of the Opera* and *Cats*. His spectacular new production of *Miss Saigon* will open on Broadway in March 2017 and also commence a National tour in the United Kingdom later that year. His co-production with Disney of *Mary Poppins* continues to disperse her magic globally. His latest West End show is a new version of the classic British musical, *Half a Sixpence* which has opened to huge acclaim from audiences and critics. Cameron also enjoys producing new versions of such classics as *Oliver!*, *My Fair Lady*, *Follies* and *Barnum*. Other original musicals he has produced include *Little Shop of Horrors*, *Side By Side* by Sondheim, *Martin Guerre*, *The Witches of Eastwick* and *Betty Blue Eyes*. Cameron, with Working Title and Universal, produced the award-winning film version of *Les Misérables*. A film of the 25th Anniversary performance of the new stage production of *Miss Saigon* is being screened in cinemas worldwide this autumn. He owns nine West End theatres: Prince of Wales, Gielgud, Queen's, Wyndham's, Noël Coward, Novello and Prince Edward, all of which have been spectacularly refurbished, and the newly acquired Victoria Palace which is due to have a major refurbishment prior to reopening in late autumn of 2017 with the award winning American musical, *Hamilton*. He is also the co-owner of Music Theatre International, the world's largest library of secondary rights of the greatest musicals. Cameron was knighted in the 1996 New Year's Honors for his services to the British Theatre and has recently been the first British producer elected to the Theater Hall of Fame.



RICHARD MALTBY, JR LYRICS

On Broadway, Richard Maltby, Jr conceived and directed two Tony Award- winning musicals, *Ain't Misbehavin'* (1978, Tony, NY Drama Critics, Outer Critics, Drama Desk Awards, also Tony Award for Best Director) and *Fosse* (1999, Tony, Outer Critics, Drama Desk Awards), and *Ring of Fire, the Johnny Cash Musical Show* (2006). With composer David Shire: director/lyricist of *Baby* (1983, book by Sybille Pearson, seven Tony Award nominations), lyricist of *Big* (1996, book by John Weidman, Tony nomination for Best Score), lyricist/conceiver of *Take Flight* (book by John Weidman, world premiere 2007 at the Menier Chocolate Factory, London, also Japan 2007 and 2010 American premiere at McCarter Theatre, Princeton, New Jersey). With Alain Boublil and Claude-Michel Schönberg: co-lyricist of *Miss Saigon* (Evening Standard Award 1990, Tony Award nomination for Best Score 1991) and co-book writer/lyricist of *The Pirate Queen* (2007). Also, director of *The Story of My Life* (2009) and director/co-lyricist of the American version of Andrew Lloyd Webber's *Song & Dance* (1986 Tony Award for its star, Bernadette Peters). Off-Broadway: director/ lyricist of *Starting Here, Starting Now* (1977, Grammy nomination) and *Closer Than Ever* (1989, Outer Critics Circle Awards for Best Musical and Best Score), both written with composer David Shire. USA regional: director of *A Most Dangerous Woman* (2013, Shakespeare Theatre of NJ), *The Story of My Life* (2008, Goodspeed Opera House), *Mask* (2008, Pasadena Playhouse) and *The 60's Project* (2006, Goodspeed Opera House). Film: screenplay of *Miss Potter* (2007) about Beatrix Potter, starring Renée Zellweger and Ewan McGregor (Christopher Award for Best Screenplay). Richard Maltby, Jr has a 30-year association with the Manhattan Theatre Club and contributes devilish crossword puzzles to Harpers Magazine. He is the son of a well-known orchestra leader and has five children: Nicholas, David, Jordan, Emily and Charlotte.

CREATIVE TEAM



MICHAEL MAHLER ADDITIONAL LYRICS

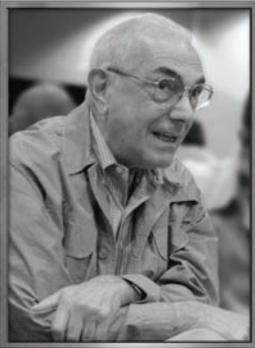
Michael Mahler (ASCAP) is the award-winning Chicago-based composer/lyricist of *Diary of a Wimpy Kid*, *October Sky*, *Hero*, *The Man who Murdered Sherlock Holmes*, *Painted Alice*, *Rockne, Wonderland*; *Alice's Rock & Roll Adventure*, and others. His songs have been featured in concerts and showcases across the globe, including an evening at the Kennedy Center. Michael served as the premiere English lyricist for Bublil and Schönberg's *La Revolution Francaise* and contributed lyrics to Russel Watson's album *Only One Man*. Visit www.michaelmahler.com



LAURENCE CONNOR DIRECTOR

Theatre: *School Of Rock* (New London Theatre); *School of Rock* (Winter Garden Theatre, Broadway); *Les Misérables* (Imperial Theatre, Broadway); *Miss Saigon* (Prince Edward Theatre, London); the entirely new stage production of *The Phantom of the Opera* (US and UK tours); *Oliver!* (UK tour); *Miss Saigon* (UK tour and Worldwide). Laurence is also the Co-Director of the new version of *Les Misérables* which has enjoyed worldwide success including Broadway, UK and US tours.

Arena: *Jesus Christ Superstar* (UK, US and Australian tours); 25th Anniversary Concert of *The Phantom of the Opera* (Royal Albert Hall) and 25th Anniversary Concert of *Les Misérables* (O2, London). Cinema & DVD: *Jesus Christ Superstar* (Cinema Streaming Worldwide and DVD); *The Phantom of the Opera* (Cinema Streaming Worldwide and DVD); *Les Misérables* at the O2 London (Cinema Streaming Worldwide and DVD). Awards: *Miss Saigon* (London) 'Best Direction' What'sOnStage Awards; *Miss Saigon* (London) 'Best Direction' Broadway World - West End Awards; *Miss Saigon* (Australia) 'Best Director of a Musical' Green Room Awards. *Miss Saigon* (UK tour) also won 'Best Touring Musical' Manchester Evening News Awards; *Miss Saigon* (Korea) won 'Best New Foreign Production' and 'Best Ensemble in a Musical'; *Les Misérables* (UK tour) 'Best Musical' Manchester Evening News Awards; *Les Misérables* (Korea) 'Best Director of a Musical'. Associate Productions: *The Phantom of the Opera* (Her Majesty's Theatre); *Oliver!* (Drury Lane); *The King and I* (London Palladium); *A Slice of Saturday Night* (Liverpool Empire).



BOB AVIAN MUSICAL STAGING AND CHOREOGRAPHY

Bob began his career as a dancer and was in more than a dozen Broadway shows including *West Side Story* and *Funny Girl*. He then became an integral part of every Michael Bennett production for the next 20 years, working as associate choreographer and/or assistant director on productions including *Company*, *Follies*, *Twigs*, *Seesaw* and *God's Favorite*. He received a Tony Award as co-choreographer of *A Chorus Line*. He then went on to win his second Tony award for co-choreographing *Ballroom* as well as serving as co-producer. Bob was also a producer of the original and national companies of *Dreamgirls*, the highly acclaimed musical which won six Tony awards. He choreographed the London production of *Follies* and then created the musical staging for *Miss Saigon*. He choreographed the London and Broadway productions of Andrew Lloyd Webber's *Sunset Boulevard*, receiving his sixth Tony nomination. Next came the Boublil & Schonberg musical *Martin Guerre* for which he won the Olivier Award for choreography. Bob also did Stephen Sondheim's *Putting It Together* off-Broadway starring Julie Andrews and on Broadway starring Carol Burnett. Returning once again to London, he choreographed *The Witches Of Eastwick*. Bob directed the revival of *A Chorus Line* on Broadway and then in London at the Palladium. Most recently he recreated his choreography for the new *Miss Saigon* currently playing in London. He is a proud member of the board of the Miami City Ballet.



GEOFF GARRATT ADDITIONAL CHOREOGRAPHY

Geoffrey trained at the Bird College of Performing Arts. He has worked extensively in Musical Theatre both as a performer and as a choreographer. As a performer, Geoffrey has appeared in *Cats*, *Fiddler on the Roof*, *Matador*, *Mr Cinders*, *Martin Guerre*, *Joseph and the Amazing Technicolor Dreamcoat*, *West Side Story*, *Oliver!* and numerous appearances in West End Galas, Royal Variety Performances and the Laurence Olivier Awards.

Geoff's most recent work includes Additional Choreography for the current West End hit revival of *Miss Saigon* (Prince Edward Theatre) and Musical Staging for the current Broadway revival of *Les Misérables* (Imperial Theatre, New York) which opened in Toronto. Geoff has subsequently worked on further productions of *Les Misérables* in Australia, Japan and Korea. Geoff has worked as an associate choreographer on *Mary Poppins* since the original production in London's West End, and subsequently in the USA (both on Broadway and the national tour), Holland, Australia, Mexico and in 2016 in Brazil. Similarly he has worked as Associate Choreographer on *Oliver!* – in the West End at the Theatre Royal Drury Lane, on the UK national tour, the USA national tour, Holland, Australia and Toronto. And as Additional Choreographer for productions of *Miss Saigon* in Japan, Holland, Australia, Korea, Brazil and the UK Tour. Other Associate Choreography credits include *The Witches of Eastwick* (West End and Australia) and *Betty Blue Eyes* (West End).

Choreographic credits also include *The Witches of Eastwick* (UK Tour), *Jack and the Beanstalk* (Barbican), *Encore! Mr Producer* and *Hey! Mr Producer* (Jean Ann Ryan Productions USA), *Blues in the Night* (West Yorkshire Playhouse), *Fascinating Aida* (UK Tour, London), *Little Shop of Horrors* (West Yorkshire Playhouse), *Jack and the Beanstalk* (Opera House, Belfast). He was assistant to Matthew Bourne on *South Pacific* (National Theatre) and dance captain for *Martin Guerre* and *Cats* in the West End.

Television includes: *Children in Need*, *Blue Peter*, *This Morning* and celebrations for The Queen's 80th Birthday. Geoff was also featured on *I'd Do Anything* for the BBC. Film: *The Other Man* directed by Richard Eyre.

CREATIVE TEAM



WILLIAM DAVID BROHN ORCHESTRATION

When in 1988 Cameron Mackintosh commissioned William David Brohn to orchestrate *Miss Saigon*, who could have known it would be the start of a professional relationship that's lasted right up to this long-anticipated 2014 revival? William David Brohn, hopping the Atlantic from his New York studio to what would become his 'second home' in London, quickly realised that Team Boubllil-Schönberg cum Mackintosh were a vibrant sign of the times – an epoch of a new music theatre which spoke to an enormous multi-national audience. He was proud to be a crew member on board this fantastic voyage. *Miss Saigon* made her debut in America and not long after William David Brohn created orchestrations for *The Secret Garden* and *Crazy for You* on Broadway, he was enlisted by Cameron to perform the same duties for *Oliver!* at the London Palladium. Meanwhile he became a regular guest at the NT under Nick Hytner and Trevor Nunn, re-imagining the orchestrations for *Carousel*, *Oklahoma!*, *My Fair Lady* and *South Pacific*. Then off to Leeds for the new production of *Martin Guerre* which re-united him with Boubllil-Schönberg. Back to New York for *Show Boat*, *Ragtime* (Tony Award), *Sweet Smell of Success*, *Wicked* and *Curtains*. Called again for duty by Sir Cameron, he spent part of 2005 in Bristol and London for *Mary Poppins*. Then *Betty Blue Eyes* in London (2011) and *Barnum* in Chichester (2013). It is hard for him to imagine a more thrilling occasion than being back in London at the Prince Edward, with the team that has so influenced his life and career.



STEPHEN BROOKER MUSICAL SUPERVISOR

Stephen was recently musical director and conductor for Universal Pictures' film of *Les Misérables* starring Hugh Jackman and Russell Crowe. He is currently musical supervisor for *Les Misérables* (London, Tokyo, New York and Toronto) and the Chichester Festival Theatre / Cameron Mackintosh production of *Barnum*. He was musical director of *The Woman in White*, *My Fair Lady*, *Miss Saigon*, *Les Misérables*, *Lautrec*, *Cats*, *The Secret Garden* and *South Pacific*. He supervised *Mary Poppins* (Australia, London and UK Tour), *The Phantom of the Opera 25th Anniversary Performance* (DVD), *Betty Blue Eyes*, *Les Miserables 25th Anniversary Concert* (O2 Arena), *OLIVER!* (London and UK Tour) *My Fair Lady* (USA and London), *Les Misérables* (New York revival 2006), *Cats*, *Hair*, *Miss Saigon*, *Carmen Jones*, *The Phantom of the Opera*, *Grease*, *Fame*, *Saturday Night Fever*, *Peter Pan* and *Chess*. He was musical consultant for the *Les Misérables 25th Anniversary Tour* and conducted the Classical Brit Awards (2011). Stephen was composer and conductor for the original production of *Burn the Floor* and has written and produced music for many corporate clients including Coca-Cola, Walt Disney, Ford Motors, Toyota Cars, Volvo Cars, Sony Eriksson, BMW, British Airways and Canon. Orchestral conducting includes: the Royal Philharmonic Orchestra, Atlanta Symphony Orchestra, West Australian Symphony, Haifa Symphony, Bournemouth Symphony, Hamburg Sinfonia, Royal Liverpool Philharmonic, London Mozart Players, Royal Scottish National Orchestra, London and Manchester Concert Orchestras and the Ukraine Opera and Symphony Orchestra. He conducted the Royal Choral Society in the presence of Her Majesty The Queen. Recordings include: Disney Film Classics and *Crazy for Gershwin* (BBC Concert Orchestra), studio recording of *Hair*, cast recordings of *The Secret Garden*, *The Woman in White* and *South Pacific*. He was orchestrator and conductor for Walt Disney's award-winning *Animator's Palette* and *Cinderellabration* (Disneyland Tokyo). He produced the 'live' recording of *Oliver!* starring Rowan Atkinson, the new recording of *Les Misérables* (2010) and the Dutch and Australian recordings of *Mary Poppins*. Stephen recently conducted *Les Miserables* at the Oscars – The 85th Academy Awards (2013).



TOTIE DRIVER SET DESIGN

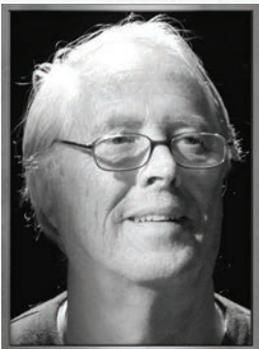
Totie has spent the last 25 years working on numerous stage designs for the NT, RSC, Donmar Warehouse, Theatre de Complicite, Glyndebourne, and London's West End. She is a visiting lecturer on Stage Design at Nottingham Trent University. For Cameron Mackintosh Totie recently created stage designs for a UK tour of *Oliver!*, after productions in Ghent and Antwerp. Totie also created stage designs for a UK touring production of *Miss Saigon* in 2002 and has since toured Korea, Australia, Japan, Brazil and Utrecht in the Netherlands. For the 2014 return to the West End she collaborated with Matt Kinley Winning 2015 'What's on Stage' Best Set Design.



MATT KINLEY SET DESIGN

Matt began his career working extensively as a freelance costume and prop-maker for stage, film and video at Robert Allsopp Associates before returning to study and subsequently graduate from the Motley theatre design course in 1994. During the 90's he worked at the National Theatre, London, as designer, design associate and draughtsman on over 40 productions, including *Jerry Springer – The Opera*, *The Coast of Utopia* and *My Fair Lady*. Since leaving the National Theatre he has worked in commercial theatre as an associate designer on many shows including *The Woman in White*, *My Fair Lady* (UK and USA tours), *Chitty Chitty Bang Bang* (UK tour), *Les Misérables* (Broadway and Holland), *Equus* (West End). As part of a long working partnership with Cameron

Mackintosh Ltd, Matt initially adapted the original staging for the new version of *Mary Poppins* which has toured internationally since its inception in 2007. In 2009 he was invited to redesign *Les Misérables* for its 25th Anniversary production as a UK Tour. The success of the new production has seen subsequent productions across the world and recently opened in March 2014 on Broadway. Matt also designed the 25th Anniversary concert for the show at London's O2 Arena in 2010. As part of *The Phantom of the Opera's* 25th Anniversary celebrations, Matt designed the fully staged concert at the Royal Albert Hall in 2011. In 2013, after the recent death of the Adrian Vaux, Matt was invited to work with Totie Driver as a co-designer and redevelop *Miss Saigon* ahead of its London revival at the Prince Edward Theatre. The show's success has recently seen it awarded with Best Set Design at the What's On Stage Awards in 2015. Matt continues to design for a variety of productions and events both abroad and in the UK, having recently completed a two part *Phantom* prequel in Tokyo, the London première of Jerry Herman's *Dear World* and *The Man of La Mancha* and *Chaplin* in Sao Paulo, *Broadway to the Bay* at the WMC and *Oliver!* for Leicester Curve Theatre. He is currently reworking *Chaplin* for its European premiere this Christmas.



ADRIAN VAUX ORIGINAL SET DESIGN

Adrian Vaux (1936-2012) studied design at the Slade School. He was house designer at London's Mermaid Theatre 1964-1970, house designer at Leicester Phoenix and subsequently at the Haymarket 1971-1980. He designed many productions during this time, some of which transferred to the West End, including *My Fair Lady*, *Cause Célèbre* and *Tomfoolery*. He was house designer at the Old Vic 1980-1982, where his credits included *The Merchant of Venice* and *The Relapse*. Adrian began working in Israel in 1968, designing productions for the Habimah, Cameri, Haifa and Jerusalem Theatres. His association with Sobol began with original productions of *Meininger's Night*, *Ghetto*, *Palestinian Girl*, *Adam*, *Jerusalem Syndrome* and *Nice Toni*. This association led

to his working in Germany and the USA. Many of these productions raised highly controversial issues, both political and social, such as the "great silence" surrounding discussions of the Holocaust and the Israeli/Palestinian conflict. From 2000 Adrian worked on designs for USA and UK tours of *Miss Saigon* and *Oliver!* for Cameron Mackintosh and his associates.

CREATIVE TEAM



ANDREANE NEOFITOU COSTUME DESIGN

Internationally renowned costume designer Andy Neofitou's highly acclaimed work for the RSC over many years led to her outstanding success with *Les Misérables* directed by Trevor Nunn and John Caird, and her beautifully researched and detailed period costumes won her a coveted Tony Award nomination on Broadway. Andy has continued to work on the show since its 're-conception' in 2009, from the 25th Anniversary performance at London's O2 Arena in 2010, subsequent tours of the UK, Europe, Canada and the USA to its recent re-opening on Broadway – all as the original production continues its unbroken, record-breaking run in the West End. She also designed the costumes for the original production of *Miss Saigon* directed by Nicholas Hytner (Theatre Royal, Drury Lane). *Miss Saigon* went on to become another huge international hit and Andy's costumes are seen again in this first major London revival. Andy's other costume designs in London and the West End include *Grease* (Dominion, Piccadilly and long-running UK tour), *Gone with the Wind* and *The Baker's Wife* directed by Trevor Nunn, *The Far Pavilions*, *Timon of Athens* with David Suchet in the title role, also directed by Trevor Nunn (Young Vic), *Peter Pan* directed by John Caird (NT) and the arena production of Bizet's opera *Carmen* (Royal Albert Hall). International: *Nabucco* directed by Elijah Moshinsky (New York's Metropolitan Opera), *Miss Julie* (Athens), the musical *Jane Eyre* directed by John Caird (Broadway, Outer Critics Circle Award nomination) and Cameron Mackintosh's revised version of *Martin Guerre* (USA). RSC: *The Changeling* directed by Michael Attenborough, Bill Alexander's production of *The Merchant of Venice* with Antony Sher, and *Fair Maid of the West* directed by Trevor Nunn (inaugural production at the Swan, Stratford, and Mermaid, London). She designed costumes for *Hedda Gabler* with Glenda Jackson (Aldwych, Canada and USA), *Once in a Lifetime* (Aldwych and the Piccadilly), *Peter Pan* (three separate runs at the Barbican) and *Nicholas Nickleby* (Stratford and USA, Outer Circle Critics' Award for Outstanding Achievement in Costume Design). Film includes: *Rosencrantz and Guildenstern Are Dead* starring Richard Dreyfuss, directed by the author Tom Stoppard, and *Still Life* with Roger Daltrey.



BRUNO POET LIGHTING DESIGN

Bruno Poet is an internationally acclaimed and award-winning lighting designer working extensively in theatre, opera and live music events. He won the 2012 Olivier Award for Best Lighting Design and the 2011 Knight of Illumination Award for *Frankenstein* at the National Theatre and the 2013 Knight of Illumination Award for Sigur Rós' world tour. Other theatre credits include: *Faith Healer*, *Phaedra* (Donmar Warehouse); *Treasure Island*, *From Morning to Midnight*, *Timon of Athens*, *Travelling Light*, *London Road*, *Frankenstein* (Olivier Award for Best Lighting Design), *Season's Greetings*, *Every Good Boy Deserves Favour*, *The Enchantment*, *Aristocrats* (National); *Miss Saigon*, *From Here to Eternity* (West End); *The Two Gentlemen of Verona*, *Romeo and Juliet*, *Midnight's Children* (Royal Shakespeare Company); *Fortune's Fool*, *Sweet Bird of Youth*, *Cause Célèbre*, *All About My Mother* (Old Vic); *South Downs* and *The Browning Version* (Chichester/West End); *The Human Comedy*, *A Prayer for My Daughter*, *Tobias and the Angel* (Young Vic); *Being Shakespeare* (Trafalgar Studios/BAM/Chicago Shakespeare). He also works regularly in opera and dance for companies such as the Royal Opera House in London, Den Norske Opera, Bregenzer Festspiele, Opera North, Theater An Der Wein, English National Opera, LA Opera, Royal Danish Opera, Lyric Chicago, Opera Monte Carlo, Staatsoper Berlin, Sydney Opera House and De Nederlandse Opera. He has lit productions for 17 seasons at Garsington Opera.



MICK POTTER SOUND DESIGN

BA Honours degree in creative design at the Central School of Art and Design, London. Mick has designed the sound for numerous world premiere productions, including *Saturday Night Fever* (London, New York and worldwide), *Bombay Dreams* (London, New York), *The Woman in White* (London, New York), the largest ever production of *The Phantom of the Opera* (Las Vegas), *Evita* (West End), *Zorro the Musical* (London, Paris and worldwide), Andrew Lloyd Webber's *The Sound of Music* (London, Toronto, UK tour) and *Joseph and the Amazing Technicolor Dreamcoat* (London), *Sister Act* (London, Hamburg, and worldwide), *Les Misérables* 25th Anniversary production (London, New York, UK tour, USA tour, Japan, Australia), *Love Never Dies* (London world premiere, Australia, Japan), Andrew Lloyd Webber's new production of *The Wizard of Oz* (London, Toronto, USA tour), Cameron Mackintosh's new production of *Miss Saigon* (London, Tokyo and worldwide), *Betty Blue Eyes* (London), *Les Misérables* 25th anniversary celebration (O2 Arena), *The Phantom of the Opera* 25th anniversary celebration (Royal Albert Hall, London), Cameron Mackintosh's new production of *The Phantom of the Opera* (UK tour, USA tour), *Evita* (Broadway revival, USA tour), *Barnum* (Chichester, UK tour) and *From Here to Eternity* (London). Mick has created all new sound designs for the current London and New York productions of *The Phantom of the Opera* and *Les Misérables*. Awards include: 2005 Laurence Olivier Award in the UK for Best Sound Design for the London production of *The Woman in White*, 2006 Parnelli Sound Designer of the Year Award in the USA for *The Phantom of the Opera* in Las Vegas and 2011 Green Room Award in Australia for Best Sound Design for *Love Never Dies*.



LUKE HALLS VIDEO DESIGN

Luke Halls is an Award Winning international Video Designer whose work crosses a range of disciplines including opera, theatre, dance, film, TV and worldwide sellout music tours.

Luke received a Knight of Illumination Award for *Don Giovanni* at The Royal Opera House London and a BAFTA for his work on *The Cube*.

Theatre includes *Miss Saigon* (Prince Edward Theatre and Japan), *Man and Superman* (National Theatre), *Hamlet*, starring Benedict Cumberbatch (London's Barbican Theatre), *Mary Poppins* (UK tour), *Linda*, *The Nether* and *2071* (Royal Court) and *Master and Margarita* (Complicite/ Barbican).

Luke made his debut at The Metropolitan Opera in New York with *Otello*, and his other opera work includes *Król Roger* (Royal Opera House), *Der Freischütz* and *The Cunning Little Vixen* (Royal Danish Opera).

Dance work includes Alastair Marriott's *Connectome* for The Royal Ballet and *Zeitgeist* at the London Coliseum.

Live event and music work includes Beyonce's *Formation World Tour*, Adele's 2016 World Tour, the 2012 Olympic and Paralympic Closing Ceremonies, Robbie Williams (*Take the Crown Tour*), Pet Shop Boys (*Turn it On*, *Pandemonium* and *Electric* world tours), U2 (world tour and 2011 Glastonbury Festival), Nitin Sawhney, and Rihanna (Brit and Grammy Awards), among others. Fashion show work includes Louis Vuitton's AW15, SS15 and AW16 shows at Paris Fashion week.

RETURNING TO SAIGON



“ As I celebrate my fiftieth year in the musical theatre, I continually pinch myself that the eight-year-old boy who was inspired to become a producer by Julian Slade’s magic piano in 1954’s *Salad Days* is still producing shows that a young and eager public want to see. One of the memorable songs in *Salad Days* was “We Said We Wouldn’t Look Back,” and I do think that has been one of my guiding lights throughout my career. The other show that influenced me as a child was *My Fair Lady*. On my sixteenth birthday, my parents took me to the last night of that show’s legendary run at Drury Lane. It was my third visit and, though it was a wonderful occasion, I remember thinking that the show was not as fresh as when I had first seen it with Rex Harrison and Julie Andrews. I precociously vowed there and then that if I ever made it as a producer, I would try to ensure that all of my shows

remained in tip-top condition throughout their run. Little did I know then that my own production of *Miss Saigon* at Drury Lane would run twice as long as *My Fair Lady*! I’m sure that my insistence on keeping productions fresh is one of the major reasons that some of my shows have run so long — along with the fact that I’m mostly drawn to producing shows inspired by classic stories, which require star performances from exciting new talents rather than stars who are already established.

I also believe that after twenty-five years even the most brilliantly staged and carefully maintained production deserves another look by a new generation. In the straight theatre, the classic plays have always been regularly re-thought and re-imagined, but it is only in recent years that musicals have been given the same treatment. I consider myself incredibly fortunate that many of the classic musicals I originally produced are now able to be re-thought in my own theatrical lifetime. Over the last few years, in addition to *Miss Saigon*, I have revisited *Les Misérables*, *The Phantom of the Opera*, *Oliver!*, *My Fair Lady*, *Barnum*, and *Follies*, and have also championed new versions of *Oklahoma!* and *Carousel* at the National Theatre. My latest London success is a completely re-written new production of *Half a Sixpence*.

It was nearly fifteen years ago that I first thought it was time to look forward rather than back for *Saigon*. The long London and Broadway runs were coming to their natural close, but there was still tremendous demand from many theatres around the world to see the show. However, the sheer scale of the original production, magnificently staged by Nick Hytner, Bob Avian (Bob was the first member of the creative team I asked to do the original production), John Napier, Andreane Neofitou, and David Hersey, made it impossible to play theatres that couldn’t sustain a long run to pay for the huge cost of moving and running the show. So, rather than cut it down, I decided to come up with a completely different design concept, still retaining Bob’s wonderful choreography and Andy’s iconic costumes, which incorporated so many actual uniforms and street clothes of the period. Changing the look of a show requires the most careful consideration, as the costume design is so much part of what makes audiences fall in love with the characters.

To create a new concept for the stage design, I turned to an old colleague, Adrian Vaux, who had designed my first production of *My Fair Lady* in 1978. His solution was to create a set out of bamboo and corrugated iron that would represent the seedy, shifting streets of Saigon and Bangkok and could disappear into the wings to create the empty stage needed for the epic sequences the story requires. It was the opposite approach to that of Napier, who had created a stunning empty stage out of Asian white blinds, into which imaginatively stylized set pieces — and a memorable helicopter — would invade. Using the vast stage of Drury Lane, the original was wonderfully operatic whereas the new design was, from its outset, far more visceral, though still epic in sweep, initially using a very effective projected helicopter sequence.

Vaux’s design was first used in a licensed U.S. tour in 2002 (not produced by me), which played many cities across America. It was so successful that it ran for over four years.

This encouraged me to produce a first-class tour myself in the U.K. in 2004, and I asked Laurence Connor, who was then a young resident director I’d appointed to look after *The Phantom of the Opera* in London, to direct it, with Geoff Garratt adapting Bob Avian’s original musical staging. The new production, with input from co-designer Totie Driver, proved a great success with fans and new audiences alike. The cast was the same size as the original, and the show delivered the same emotional punch but, crucially, could move from city to city in two days rather than two weeks. Other territories immediately opened up, and the production was staged in Brazil, Australia, Korea, Holland, and Japan. During the last fifteen years, the musical theatre’s reach has spread across the world, especially in Asia, to countries that previously had not been interested in musicals.

In Britain, of all my shows, *Saigon* was the production I was most often asked to stage again — partly because it hadn't been seen in London for over fifteen years, and partly because, unlike most of my other hits which are continually in production, a whole new audience has grown up interested in musicals and *Saigon* was the one legendary title they hadn't been able to see.

For the London production, which opened in 2014 at the Prince Edward Theatre, I asked Alain and Claude-Michel to write a new song for Ellen in Act Two, "Maybe," as we were never completely happy with her original song. It proved a great success and a catalyst for heightening the emotional drama between Kim, Ellen and Chris as their heartbreaking love triangle unfolds.

In the autumn of 2012, I heard the sad news that Adrian Vaux had died. Knowing that a new London production would need to match the grandeur of the original, I asked Matt Kinley to step into Adrian's shoes and work with Totie. Matt had brilliantly designed the new production of *Les Misérables*, which has been a resounding success around the world and, recently, on Broadway.

Without updating the story, Alain and Claude-Michel and I wanted the libretto of *Saigon* to reflect a more contemporary perspective, so we asked American lyricist Michael Mahler to join our team to give some of the language a sharper, more specific edge to complement Alain and Richard Maltby's powerful original text.

Above all, we wanted the new production to have a sense of immediacy and realism. While the historical events the show depicts are now distant memories, its themes are more relevant than ever. Since the war in Vietnam, sectarian conflicts have proliferated in numerous parts of the world. Like the parentless "Bui Doi" of Vietnam, millions of Syrian and Yemeni children have been torn from their homes and families. The Vietnamese exiles that braved the China Seas in the tens of thousands in the 1970s are dwarfed by the hundreds of thousands of desperate people now risking their lives crossing the Mediterranean from Asia, the Middle East, and North Africa, only to find the gates of Europe slammed shut. And in the West, the financial crash of 2008 and its lingering consequences have shaken faith in the once invincible American Dream. Indeed, the recent presidential election was partially fought over how best to restore that dream to its former glory and over who is entitled to pursue it in the United States.

To bring the production's new look to life, I recruited lighting designer Bruno Poet, whose brilliant work I'd seen at the National Theatre on *London Road* and *Frankenstein*. Aided by projectionist Luke Halls, Bruno has brought a striking new look to the gritty but beautiful world of *Saigon*. And master of sound design Mick Potter and his team have plunged us into the hellish sounds of war, accompanying the extraordinary, soaring score of Claude-Michel Schönberg in an emotional and visceral way.

Finding a cast comparable to the brilliant original trio of Jonathan Pryce, Lea Salonga, and Simon Bowman was a daunting task, but the gods of the theatre were with us. For Kim, our American casting director, Tara Rubin, found seventeen-year-old Eva Noblezada at the New York Jimmy Awards, performing alongside classmates from her North Carolina high school. Director Laurence and I met her in New York in 2013 and immediately cast her for the 2014 London production. When looking for an Engineer, we wanted to see Jon Jon Briones again — a cast member from the original production who now lives in L.A. I had first discovered him in Manila when casting the original London production in 1988. He was just twenty-two years old and was helping oversee the auditions. He asked to be seen himself and got into the show even though he couldn't speak English! He eventually got to play the Engineer in the U.S. touring production, which enabled him to settle in America. Twenty-five years later, he was a different man and created a completely original and award-winning performance for the new London production. Our Chris, Alistair Brammer, first came to my attention as a school boy playing Marius when I featured school students performing roles in the finale of the Twentieth Anniversary Gala performance of *Les Misérables* in London. I asked him to come back and see me again when he left school and, when he did, we cast him first as Marius in the West End and later as a student in the movie of *Les Misérables*. Finally, Rachele Ann Go, who was already a very popular singer in the Philippines where we met her, wanted to play Gigi in London and was such a success that I then cast her as Fantine in *Les Miz* and asked her to come to Broadway to portray Gigi. At the end of this year, she will play Eliza Schuyler in the London production of *Hamilton*. These four wonderful artists now join a brilliant American company that we have spent over a year looking for — many making their Broadway debuts. We are very grateful to American Actor's Equity for allowing us to bring Alistair and Rachele to Broadway.

I'm very proud that *Miss Saigon* has provided such a wonderful worldwide showcase for Asian talent over the last twenty-eight years and hope that new generations will be thrilled by seeing this very special musical back on stage in its original New York home, the Broadway Theatre. ”

Cameron Mackintosh — New York, January 2017

DIRECTING THE NEW MISS SAIGON



“MISS SAIGON is one of those musicals that affects you the moment you hear the first chords of music. I was a student when MISS SAIGON opened originally on the West End, but I can still remember the amazing buzz the show created back then. Thirteen years ago, Cameron offered me the opportunity to direct a new touring version of the show, which gave me a real chance to cut my teeth as a director. I never imagined back then that the piece would leave such an imprint on me,

nor that it would receive the kind of attention it did, but MISS SAIGON has proved to me that great writing is at the heart of all powerful drama. Taking on such an iconic musical is never without its challenges, but MISS SAIGON became a labour of love, and discovering the journeys and complex relationships between the characters has contributed to some of my happiest rehearsals to date. Because this powerful love story is set against the traumatic backdrop of the Vietnamese conflict, we've been able to focus the story in a very truthful way. The number of relationships, families and soldiers whose lives have been affected by this war had a strong impact on how I wanted to tell the story. Finally, returning to the piece after many years has been a real honor. The show has evolved in so many ways since its conception, and it has been one of my greatest pleasures being a part of this journey.”

Laurence Connor, Director



THE STORY OF MISS SAIGON

ACT ONE

The action begins on a Friday night in Saigon in April 1975. Backstage at Dreamland, an after-hours club frequented by American Marines, a group of bar-girls are preparing to perform. The Engineer who owns the club, introduces them to a new girl, Kim, a 17-year-old orphan who has fled the countryside after seeing her family killed.

Afraid that North Vietnamese forces will kill them if they are left behind when Saigon falls, the bar-girls are eager to connect with an American G.I. who can get them out of the country. The Engineer wants to get his hands on a visa so that he can escape when the Americans pull out. He sends the girls on-stage for a sham beauty contest to select a "Miss Saigon."

A group of Marines enters the bar singing "The Heat Is On In Saigon." Among them are two friends, Chris and John. Although Chris is reluctant, John insists that a night at the club is what they need to unwind.

Chris is taken by Kim's innocence when the Engineer pushes her forward to solicit the crowd. While the other girls offer provocative invitations, she says "I'm so much more than you see" and "a million dreams are in me." Gigi, one of the experienced bar-girls, is chosen "Miss Saigon." She is won by John, and she begins to dance with him. He rejects her pleas to take her to America. The scene slows as Gigi sings "The Movie In My Mind," describing the dream of a new life in America she envisions each time she is in the arms of a soldier. Kim sings of the movie in her mind — a dream of a man who will not kill and will keep her safe.

Sensing that Chris is interested in Kim, John bargains with the Engineer to secure her for his friend. Kim and Chris dance as John plays the saxophone. Chris takes Kim to a tiny room overlooking the moonlit city.

Chris, deeply touched by what he has shared with Kim, quietly leaves the room while she is sleeping. Walking through the street, he sings "Why God Why?" questioning why he has had this experience with a beautiful girl just when he is about to leave Saigon. He is drawn back to the room and tries to give Kim money. Kim refuses to take it and tells him that she saw her parents die in flames. She was betrothed to a man she didn't love before her village was destroyed. Now she has no future except to sell herself at Dreamland.

Chris asks her to live with him and they express their love for each other ("Sun and Moon"). As they part, she says that she will bring friends to bless their love with paper dragons and perfume in keeping with her traditions.

Chris calls the Embassy where he tries to tell John that he needs time to spend with Kim. John says that Saigon is falling apart and urges him to come to the Embassy right away. Chris pays the Engineer to release Kim from her position at Dreamland.

Gigi and the other bar-girls prepare for the blessing ceremony for Kim and Chris. They set up a small shrine to which Kim adds a photo of her parents. Kim leads "Minh vui ghê," a song which she tells Chris is traditionally sung at weddings.

In the midst of their celebration, Thuy, Kim's fiancé, appears. He has come to claim Kim and save her from the shame of being a bar-girl. When he sees Chris and the shrine to her parents, he is outraged. Kim tells him that her parents' promises died with them and that her arranged marriage to Thuy will not happen. Kim refuses to go with Thuy. He leaves, saying that she is his until she dies. He warns that "Saigon will fall and so will your G.I."

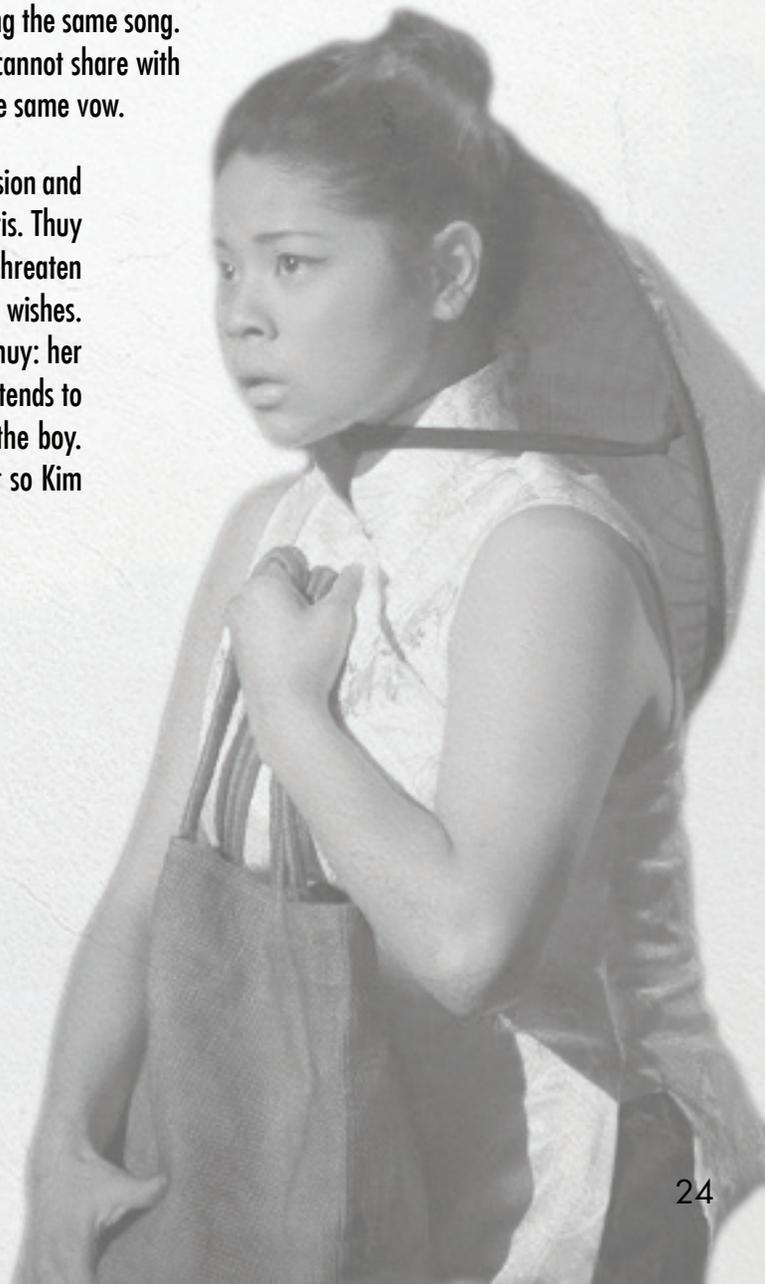
Chris tells Kim that he has decided to bring her with him to America. They sing "The Last Night of the World," recalling the saxophone that was played at their first meeting. Its lonely sound is now a "cry that tells us love goes on and on." Kim and Chris promise each other that their "lives will change when tomorrow comes."

Three years have passed since the North Vietnamese took over Saigon ("The Morning of the Dragon"). The Engineer is brought in by two soldiers. We learn that he was taken prisoner and sent to a reeducation camp, forced to endure hard labor like working in rice fields. Although his captors attempted to brainwash him, they have been unsuccessful. He is led before Thuy, who is now a Commissar. Thuy demands the Engineer's assistance in finding Kim and gives him forty-eight hours to accomplish this deed.

Kim is living in a refugee camp with a group of Vietnamese men and women. She sings "I Still Believe," remembering her nights with Chris. In America, Ellen, who is now married to Chris, sits beside her sleeping husband on their bed, singing the same song. Ellen knows that Chris is tormented by secrets from the war that he cannot share with her, but she vows to be his wife for life. A world away, Kim makes the same vow.

The Engineer appears with Thuy. Thuy wants to forget Kim's transgression and marry her as their parents decreed. She says she is still bound to Chris. Thuy calls her a fool and summons his men into the room, where they threaten Kim and the Engineer. Thuy again demands that Kim agree to his wishes. The Engineer is sent out of the room and Kim reveals her secret to Thuy: her two-year-old son, Tam. Thuy says she can't keep the child since he intends to marry her. He calls the child his enemy and draws his knife to kill the boy. Kim pulls out a gun and threatens to shoot him. Thuy will not relent so Kim kills him to protect Tam.

Kim is horrified by what she's done, but decides that she and Tam must find a way to reach Chris in America. The Engineer is making his way through the city ("If You Want To Die In Bed"). He finds himself at the remains of Dreamland and opens a trapdoor. There he finds a box of counterfeit watches, a stash of drugs, and stacks of money that he had hidden, planning to use them in Bangkok before traveling to the United States. He is about to leave when Kim appears. She begs for his help, and he realizes that Tam is their passport to America ("Let Me See His Western Nose"). He leaves to buy their passage on a boat to Bangkok. Kim consoles Tam and promises him that she will risk anything for him ("I'd Give My Life For You"). The Engineer, Kim, and Tam join the exodus of Vietnamese who are leaving Vietnam by boat for neighboring countries.



THE STORY OF MISS SAIGON

ACT TWO

John now works on behalf of Bui-Doi, the children of American soldiers and Vietnamese mothers conceived during the war. He is showing a film relating the plight of these children at a conference in Atlanta ("Bui-Doi"). The images in the film of the small forgotten victims reach out to haunt the veterans of the war, including Chris, who has been summoned to the conference by John.

Chris learns that Kim has escaped to Bangkok and that he is the father of her two-year-old son. Chris is distraught. Believing that he would never see Kim again, he has married Ellen. John suggests that Chris tell Ellen the truth. Then they can go to Bangkok together to face the situation.

In Bangkok, the Engineer has landed a job as a hustler and barker for a sleazy nightclub called "Le Moulin Rouge" ("What a Waste"). John arrives, and the Engineer leads him to Kim. John meets Tam and tries to tell Kim the truth about Chris and his marriage to Ellen. He tells her that Chris is in Bangkok and that he will come to see her. When John leaves, the Engineer tells Kim not to wait for Chris to come to her, but to go to his hotel at once. She asks her parents' picture for their blessing and the Engineer leaves to find out where Chris is staying.



As she waits for the Engineer, Kim's mind starts to race as she remembers events from her past. Thuy's ghost appears to haunt her. He asks her where Chris was the night Saigon fell. We travel back to the past as she remembers ("Kim's Nightmare"). After getting her a visa so that she could return to the United States with him, Chris left her in their room with his gun and went to work at the Embassy. He assures her that they will have plenty of warning when it is time to escape. However, when he reaches the Embassy he is told he must be evacuated immediately. He is forbidden to return for Kim. The Embassy is a wild scene, with mobs of Vietnamese pounding at the gates, begging to be evacuated. Kim comes to the gate just as the order is issued that no more Vietnamese can enter the grounds. Although Chris and Kim struggle to reach each other, their efforts are in vain. He is forced to board the last helicopter to leave Saigon. She is left crying at the gate, singing "My heart, against all odds, holds still," as their love affair is swallowed up and the old city disappears forever.

Kim comes out of her nightmare and sings of her unwavering love for Chris ("Sun and Moon Reprise"). The Engineer brings the address of Chris's hotel and Kim runs through the city to find him. At the same time, John is bringing Chris through the streets to meet her.

At the hotel, Ellen mistakes Kim for a maid. Quickly realizing who Kim must be, Ellen tells her that she is Chris's wife. Kim is stunned. As the truth sinks in she insists that Ellen and Chris must take Tam back to America with them. Ellen refuses, saying that Tam belongs with Kim. Kim says that Ellen and Chris cannot condemn her child to be part of the dust of life.

Ellen is very upset having met Kim and feels that part of Chris will always love her ("Maybe"). Chris and John return and Ellen confronts Chris with her doubts about his love for her. He explains that his relationship with Kim happened when he was a different and deeply confused man. Kim put him in touch with his feelings at a very complex time. But only with Ellen did his life begin again. They reaffirm their love for each other.

John reminds them that they must resolve Tam's future. Chris says that Kim and Tam must remain in Bangkok with his financial support because Ellen cannot accept the idea of having Kim in the United States. John knows that Kim will not allow Tam to stay in Bangkok, and warns them to reconsider ("The Confrontation").

Outside, Kim is promising Tam that he will have a new life in America. She knows that Chris will come for his son. She goes back to the club and lies to the Engineer, saying that Chris is coming for them that night. She says that the Engineer must pack his things and prepare for the journey to America. The Engineer sings about "The American Dream" and shares his vision of America. Kim dresses Tam in his best clothes. She tells him that his father is coming to take him home. She kisses Tam and hears Chris and the Engineer approaching. She gives Tam the picture taken at his parents' wedding and sends him out to join the Engineer. She retrieves Chris's gun and disappears behind the bed curtain. A gunshot is heard. Chris runs into the room. Kim's body falls out from behind the curtain and Chris cradles her in his arms as she dies, singing "How in the light of one night have we come so far?"

GLOSSARY

SELECT TERMS FROM OR ASSOCIATED WITH MISS SAIGON



AMBASSADOR GRAHAM MARTIN American Ambassador to Vietnam, he was one of the last out of the embassy on April 29, 1975. He was affectionately called “the Old Man” by his personnel.



BANGKOK The capital of Thailand, it was the destination for many refugees from Vietnam, travelling by boat across the dangerous bay of Mekong. These refugees became known as “boat people.”

*THESE KIDS HIT WALLS ON EVERY SIDE,
THEY DON'T BELONG IN ANY PLACE.
THEIR SECRET THEY CAN'T EVEN HIDE,
IT'S PRINTED ON THEIR FACE.*



BUI-DOI Bui-Doi, or “the dust of life” were the children of American soldiers and Vietnamese women. These children were often shunned by both their American and Vietnamese families.



FOB A derogatory adjective for Asian Americans, referring to the immigrants who once came to America by boat.



HAI-PHONE A city of northeast Vietnam on the Red River delta near the Gulf of Tonkin, established in 1874.

*DEEP INSIDE, I KNOW WHAT I KNOW
WHEREVER I GO, I SPEAK UNCLE HO
AND THINK UNCLE SAM*



HO CHI MINH Leader of North Vietnam, Ho Chi Minh (“Bringer of Light”) was worshipped by his people, often called affectionately “Uncle Ho.” He died in 1969, and it is a testimony to his power that during the Third Anniversary of Reunification in 1978 (shown in the first act of *Miss Saigon*) his picture and statue are still revered.

*THIS ME-MY HAS JUST BEEN FOUND.
SHE HID THE DAY WE CLOSED THE BARS.*



ME-MY A derogatory term for Vietnamese women who became mistresses or spouses of Western men.



MEKONG DELTA The region in southwestern Vietnam where the Mekong River approaches and empties into the sea through a network of distributaries.

*THE MORNING OF THE DRAGON,
TRUTH LIT UP THE STREET
THE TIGER WE WERE STALKING
WALKED ON PAPER FEET.*



"PAPER TIGER" The derogatory term the Vietcong used for the American army. A "paper tiger" looked fierce, but would crumple in a fight. It implied that Americans were not as strong as they appeared to be.

*THREE YEARS OF SCHOOL WAS NICE
IN RICE FIELDS PLANTING RICE
YOU DID GOOD WORK, YOU SEE
RE-EDUCATING ME.*



RE-EDUCATION Many South Vietnamese people were put in camps after the fall of Saigon to "re-educate" them in Communist doctrine. "Re-education" often involved torture and brain-washing. In *Miss Saigon*, The Engineer spends three years in a re-education camp before finding Kim again.

THE HEAT IS ON IN SAIGON...



SAIGON Capital city of South Vietnam, it was renamed Ho Chi Minh City when the North Vietnamese took over on April 30, 1975. It was the home of the American Embassy where, in the musical, John and Chris are stationed.

*THIEU HAS RESIGNED,
THE NEW REGIME MAY NOT HOLD...*



THIEU Nguyen Van Thieu became President of South Vietnam in 1967. He was trained in France and the U.S. He stayed in power until he resigned in 1975, which was just before the Communist invasion of Saigon.



VIET CONG A member of the communist guerrilla movement in Vietnam that fought the South Vietnamese government forces 1954–75 with the support of the North Vietnamese army and opposed the South Vietnamese and US forces in the Vietnam War.

*I NEED A VISA
FROM YOUR EMBASSY...*

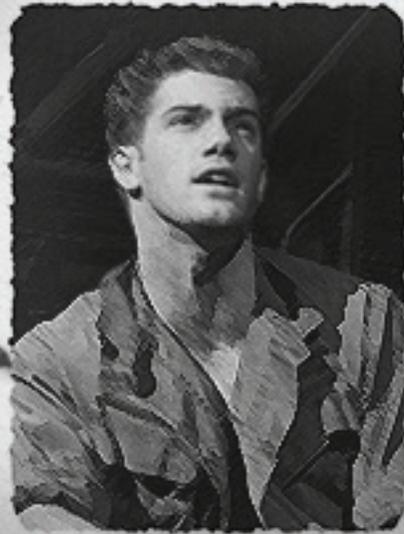


VISA A visa is an official permit authorized by the government, allowing passage into a country. These were at a premium in Saigon, since so many people were trying to leave the country. The Engineer tries to buy a visa to get him to America.



KIM

A 17-year-old Vietnamese orphan who, after the death of her parents, is forced to seek work in Saigon. She finds work as a bar-girl and prostitute at Dreamland: a sleazy club that entertains American marines. While at the club she meets and falls in love with Chris, an American sergeant. Her faith is a source of strength that fuels her instinct for self-preservation and with the birth of her son, Tam (conceived with Chris), her determination for survival deepens.



CHRIS

A young American G.I., serving a second time with the army as a driver for the American Embassy in Saigon. He accidentally falls in love with Kim, a young and beautiful Vietnamese prostitute. After the Vietnam War, when he returns to U.S., he has recurring nightmares, and finds it impossible to reconcile with his new marriage to his American wife, Ellen. He is trying to come to terms with life when his sense of responsibility and the news of Kim's survival force him to return to the East to confront his past.



ELLEN

The American wife of Chris; she has become a stabilizing influence for her husband after the Vietnam War. She travels with Chris when he returns to the East, where she forces him to share and come to terms with his past. While initially against taking Chris's child by Kim to America, she later concedes and supports Chris in this plan. She is by Chris's side when he is reunited with his son and together they witness Kim's tragic fate.

Who's Who in Miss Saigon



THE ENGINEER

A half-French, half-Vietnamese pimp who has risen against adversity to become the owner of the aptly named nightclub and brothel, Dreamland – the club where Kim ends up working. He is sly, sleazy, and manipulative; always seeking to make money, no matter what the cost. His ultimate dream is to escape Saigon and become an American citizen believing that life in the West will bring him wealth, freedom, and power.



GIGI

A Vietnamese woman who works with Kim at Dreamland – the club in Saigon. What keeps her working in the club is the dream of making it to America herself. Gigi becomes the stripper crowned “Miss Saigon” in the club’s mini-pageant. Gigi eventually gives the crown to Kim.



JOHN

A fellow American G.I. and close friend, confidante, and mentor to Chris. While in Saigon, he holds a responsible administrative post at the American Embassy. Back home in America, he devotes himself to helping orphaned children fathered by American soldiers during the war. He is the one who will break the news to Chris that he and Kim have a son named Tam.



THUY

A childhood friend of Kim’s who, through a cultural wedding bond, has been promised Kim’s hand in marriage. He is a young, self-obsessed man with an obsessive desire to have Kim; he is fixated on fulfilling the original vows of their parents. As the North Vietnamese army invades Saigon, his allegiance changes from the South to becoming a high-ranking Commissar within the Communist government. He uses his new high-ranking position and power to find Kim after the war and make her his personal property.

MADAME BUTTERFLY

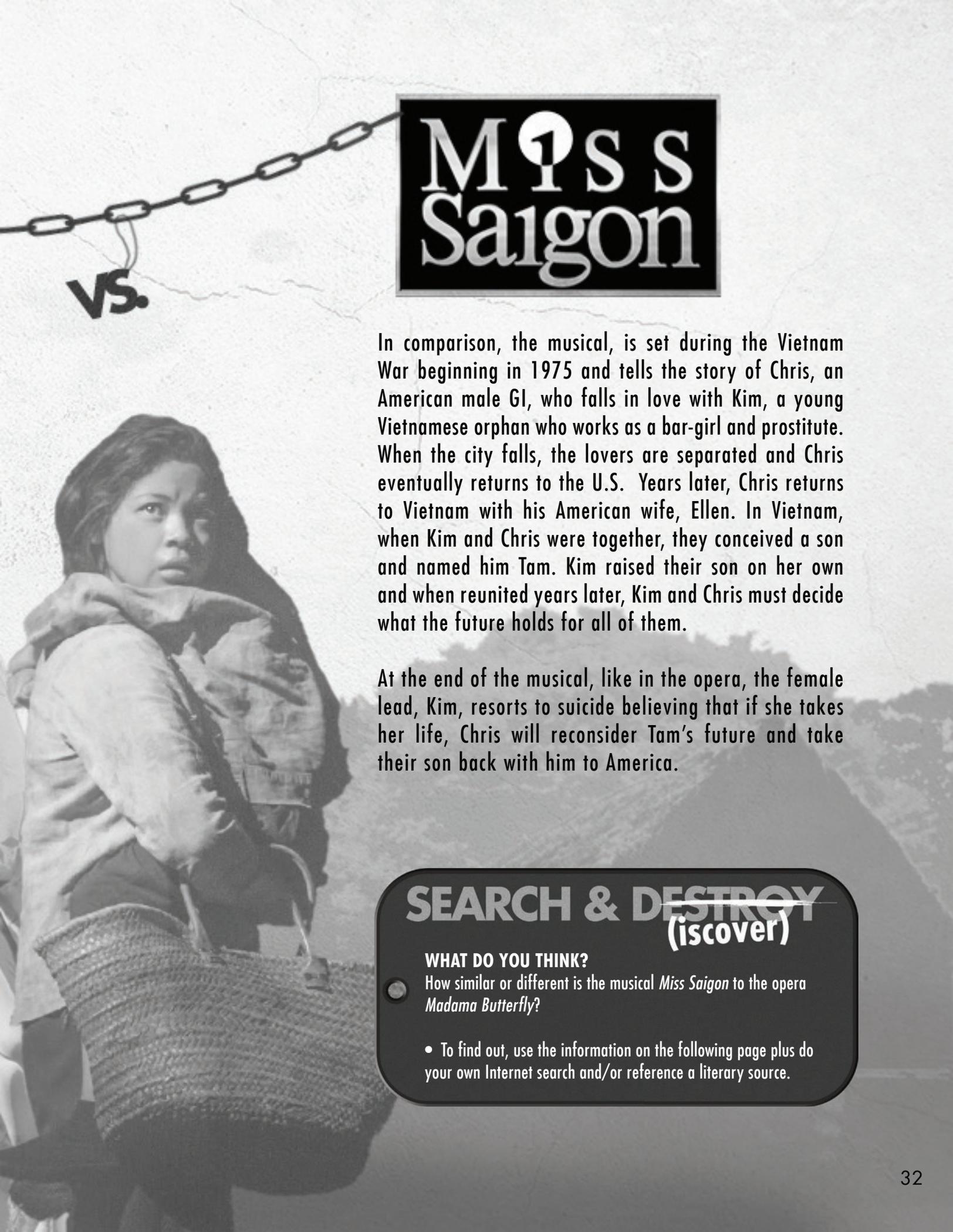
Miss Saigon, a musical with a sung-through score, is an epic adaptation of Giacomo Puccini's well-loved opera, *Madama Butterfly* (1904).

The source of inspiration for the opera was a novelette by John Luther Long called "Madame Butterfly," an 1898 Asian American romance that was published in *American Century Magazine*. Long's version was dramatized as a one-act play by David Belasco titled, *Madame Butterfly: A Tragedy of Japan*. After its 1900 premiere in New York, the play transferred to London, which is where Puccini saw it.

So, what are the similarities and differences between Puccini's opera, *Madama Butterfly* and Boublil/Schönberg's musical, *Miss Saigon*?

The opera is set in 1904 and the title character of Madame Butterfly is a young Japanese geisha who believes that her arrangement with a visiting American naval officer by the name of Pinkerton is an authentic, sustaining, faithful, and loving marriage. She is deeply disappointed when Pinkerton returns from a three-year absence with a new wife to claim the child that he and Butterfly had together. In the end, humiliated and stripped of her honor, Butterfly resorts to suicide.





VS.

MISS Saigon

In comparison, the musical, is set during the Vietnam War beginning in 1975 and tells the story of Chris, an American male GI, who falls in love with Kim, a young Vietnamese orphan who works as a bar-girl and prostitute. When the city falls, the lovers are separated and Chris eventually returns to the U.S. Years later, Chris returns to Vietnam with his American wife, Ellen. In Vietnam, when Kim and Chris were together, they conceived a son and named him Tam. Kim raised their son on her own and when reunited years later, Kim and Chris must decide what the future holds for all of them.

At the end of the musical, like in the opera, the female lead, Kim, resorts to suicide believing that if she takes her life, Chris will reconsider Tam's future and take their son back with him to America.

SEARCH & DESTROY (iscover)

WHAT DO YOU THINK?

How similar or different is the musical *Miss Saigon* to the opera *Madama Butterfly*?

- To find out, use the information on the following page plus do your own Internet search and/or reference a literary source.

The following excerpt from www.musicalworld-boublil-schonberg.com further examines the similarities and differences between *Butterfly* and *Miss Saigon*:

Miss Saigon is not simply a re-telling of the Butterfly story. That was just a starting point from which to construct their own narrative, merging only some aspects of the story with their own original contemporary subject matter and contemporary characters. There was a sense of freedom in writing an original creation as compared to writing an adaptation. With Les Misérables they were tied to a fixed narrative, which was not only a great classic but a huge epic story and one which required a skillful compression of large chunks of narrative. With Miss Saigon, however, the technique was the reverse of compression, it was one of expansion. The Butterfly plot of a misunderstanding between two individuals of highly different cultures was retained but the story was projected into a tragic period of modern history when that basic misunderstanding between two people could reflect the deeper misunderstanding between their respective countries at war.

The following passage, written by Eunha Na, Ph. D. and Bomi Yoon, Ph. D. (University of Minnesota) taken from the Ordway Center for the Performing Arts resource guide, [Miss Saigon: A Cultural Conversation](#), provides insight into the male and female characters in both the opera, *Madama Butterfly* and the musical, *Miss Saigon*:

For a contemporary audience, Miss Saigon reworks an all-too-familiar stereotype of the submissive and hyper sexualized Asian woman. Boublil and Schönberg have traced their inspiration for the musical to a photograph of a Vietnamese woman giving up her child to an American G.I., which reminded them of Puccini's opera Madama Butterfly (1904). Madama Butterfly's tragic heroine sacrifices herself for the love of the worthless Pinkerton, an American naval lieutenant, and this opera sets up a racial typecasting of Asian and Asian American women as 'butterflies'. This interracial dynamic has been memorably satirized by playwright David Henry Hwang in his Tony® Award-winning M. Butterfly (1988), in which the main character flippantly remarks of the fantasy of the constant pairing of the 'submissive Oriental woman' and the 'cruel white man'. ...

[I]n many ways, characters in Miss Saigon complicate and defy racial and gender stereotypes that are seen in many versions of the Butterfly stories. Like other 'butterflies', Kim initially appears as a naïve, submissive girl. At the same time, she is also a strong mother figure who would do anything for her son. Chris is far from a Pinkerton, (a cruel American white man who brutally abandons his Asian mistress), and his loyalty to Kim and inner conflicts make his actions credible and redeeming.



The Vietnam War

The Vietnam War is the commonly used name for the Second Indochina War, which spans the years from 1954–1973. During this war, the United States and other members of the Southeast Asia Treaty Organization (SEATO) joined the efforts of the Republic of South Vietnam in opposing South Vietnamese communist forces: the Viet Cong (VC), and the North Vietnamese Army (NVA). From 1965 to 1968, the U.S. had the largest foreign military presence, which led to this war being known as the 'American War' in Vietnam.

The Second Indochina War (a.k.a. Vietnam War) followed the aftermath of the First Indochina War (1946–1954). The First Indochina War was between France, who claimed Vietnam as a colony during Napoleon's reign (1769-1821), and the Viet Minh. The Viet Minh was a communist organization formed in China in 1941 by Ho Chi Minh. Minh was a Vietnamese Communist revolutionary leader who became Prime Minister and President of the Democratic Republic of Vietnam. The Viet Minh led the struggle for Vietnamese independence from French rule.





A third 'Vietnam War' began in 1973 between North and South Vietnam, but this phase did not include significant involvement from the U.S. The war lasted until April 1975 when the North Vietnamese Army claimed communist victory.



The Vietnam War was highly contentious in the U.S., Europe, Australia, and elsewhere. Since the U.S. failed to achieve a military victory and this resulted in North Vietnam's control over the Republic of South Vietnam, the Vietnam War became known as "the only war America ever lost." This war and its agenda remains a divisive topic for many and, to this day, continues to affect political and military actions.





THE VIETNAM WAR TIMELINE



NGUYEN SINH CUNG born in Central Vietnam. Led the revolt against the French & later took the name **HO CHI MINH** ("Bringer of Light") becoming a legend among his people.



HO CHI MINH arrives at the Paris Peace Conference with the hope to break Vietnam free from French colonial rule. Like many other advocates of colonial independence, he is ignored.



The French set up leadership with Vietnamese representatives under their control – a puppet government that will change hands many times over.



Influenced by Communist doctrines, **HO CHI MINH** returns to his country & forms the Vietnam Independence League – a.k.a. the North Vietnamese Army (NVA). In America, the NVA was known as the Vietcong (VC), or "The Cong."



HO CHI MINH declares Vietnam's independence. **Franklin D. ROOSEVELT** dies & **Harry S. TRUMAN** becomes U.S. President.

DID YOU KNOW?

This graphic box is a "dog tag," which is an informal term for the metal identification tags worn by the military because of their likeness to I.D. tags worn by registered dogs.



Dog Tags are used to identify injured soldiers and those who die while in battle. All tags have soldiers' personal / medical information and commonly contain two copies so that it can be collected from soldiers' bodies for notification; the second copy remains with the corpses when battle conditions prevent them from being immediately recovered.



War begins between French forces and Vietminh (the NVA).



HO CHI MINH's government, now seen as "North Vietnam," is recognized by the Soviet Union & China while the U.S. & UK continue to recognize South Vietnam's puppet government. President Harry TRUMAN grants \$15M in military aid to the French.



French forces are badly defeated by the NVA at the battle of Dienbienphu. As a result, President EISENHOWER gives \$100M to South Vietnam & agrees to train their army.



French forces leave Vietnam.



John F. KENNEDY becomes U.S. President. EISENHOWER warns him of the potential danger in Vietnam.



U.S. supplies South Vietnam with more equipment & over 12,000 advisers.

1961 - 1962



1963

U.S. gives \$500M to the South Vietnamese. Kennedy is assassinated in Dallas. Lyndon B. JOHNSON becomes President. NGO DINH DIEM, the first President of South Vietnam, is also assassinated.



1964

North Vietnamese patrol boats attacks American destroyer, Maddox in the Tonkin Gulf. Congress passes Tonkin Gulf resolutions giving JOHNSON extraordinary power to act in Vietnam.



1965

- In response to continued attacks on American installations, President JOHNSON initiates Operation Rolling Thunder sustaining aerial bombing of North Vietnam.
- First U.S. troops land in Vietnam (March 8). By December, American troop forces in Vietnam reaches 200,000.



1966 - 1967

Bombing of North Vietnam continues. American troop strength reaches 500,000. NGUYEN VAN THIEU becomes President of South Vietnam.



THE VIETNAM WAR TIMELINE



Tet offensive begins as Vietcong attack S. Vietnamese cities & towns. My Lai Massacre unfolds where U.S. soldiers brutally kill approx. 500 Vietnamese civilians. Richard M. NIXON elected U.S. President.



HO CHI MINH dies at age 79. Massive anti-war demonstrations begin in Washington, D.C. NIXON announces "Vietnamization" & begins gradual withdrawal of U.S. troops.



1970 - 1971



N. Vietnam launches increased offensive against S. Vietnam. NIXON announces identification of U.S. bombing of N. Vietnam. NIXON is re-elected.



Cease-fire agreements between the U.S. & N. Vietnam are signed in Paris. End of draft announced. Last U.S. troops leave Vietnam leaving extensive embassy personnel.

THE VIETNAM WAR TIMELINE



President NGUYEN VAN THIEU declares that war has begun again. With U.S. troops gone, Communist forces plan to resume fighting. NIXON resigns during the Watergate scandal & Gerald FORD becomes President.



- Communist forces begin to capture provinces in S. Vietnam, moving toward Saigon.
- President Ford says the war is "finished."
- NGUYEN VAN THIEU leaves Saigon.
- Remaining Americans evacuate Vietnam, in the largest helicopter evacuation ever recorded: 70 helicopters fly 1000 Americans & 6000 Vietnamese out of Saigon leaving thousands still behind.
- Controversial "Operation Babylift" begins, which involved mass evacuation of children from S. Vietnam to the U.S. & other countries.
- Communist forces take over Saigon, changing the name to "Ho Chi Minh City."



Jimmy CARTER elected President, pardons most of the 10,000 Vietnam War draft evaders.



N. Vietnamese forces, still in control of Saigon, celebrate the Third Anniversary of Reunification.



Vietnam veteran memorial unveiled in Washington, November 11th: "Vietnam is still with us. It has created doubts about American judgment, about American credibility, about American power — not only at home, but throughout the world. It has poisoned our domestic debate. So we paid an exorbitant price for the decisions that were made in good faith and for good purpose."

— HENRY KISSENGER



Violent Delights & Violent Ends

THESE VIOLENT DELIGHTS HAVE VIOLENT ENDS, AND IN THEIR TRIUMPH DIE, LIKE FIRE AND POWDER WHICH, AS THEY KISS, CONSUME

Romeo and Juliet, Act II, Scene 6 by William Shakespeare

The term 'star-crossed lovers' was coined by William Shakespeare way back in the 1500s in the preface to his play *Romeo and Juliet*. This play tells the story of a forbidden love between a young man and woman whose families are embroiled in a feud, making it impossible for them to be together. Long before Shakespeare, the Greeks had myths and plays that portrayed lovers doomed by fate. In fact, Shakespeare used the Greek story of *Pyramus and Thisbe* to create his *Romeo and Juliet* so he was certainly not the first person to ever write a tragic romance. He did, however, further develop the archetypal 'star-crossed lovers' plot in his creation of *Romeo and Juliet*. What exactly does that phrase mean? Essentially, a pair of lovers who are 'star-crossed' are in a relationship that is doomed to fail due to forces beyond their control.

What do the stars have to do with it? The saying has its origins in astrology, and stems from the belief that the positions of the stars determine people's fates. A pair of 'star crossed lovers' would be the victims of unfavorable astrological alignment. No amount of scheming and plotting to alter the circumstance can change 'what is writ in the stars'.

As a literary archetype, the doomed relationship plot is a compelling, reoccurring theme in literature, drama and film. Compelling because it represents a recognizable pattern of human behavior.

Chris and Kim are the star-crossed lovers of *Miss Saigon*. In the midst of the chaos of the final days of the war in Vietnam, they fall for one another hard and fast. Chris contemplates this cruel twist of fate: that he should meet and fall in love with this girl just when he is about to be pulled out of Vietnam. He asks:

**WHY GOD? WHY TODAY?
I'M ALL THROUGH HERE ON MY WAY
THERE'S NOTHING LEFT HERE THAT I'LL MISS
WHY SEND ME NOW A NIGHT LIKE THIS?
WHY ME? WHAT'S YOUR PLAN?
I CAN'T HELP HER NO ONE CAN**

(Song lyrics from Miss Saigon's "Why God, Why")

STAR-CROSSED LOVERS QUIZ

Match the characters to the plot synopsis in these famous fictional doomed relationships:

1. ____ This couple secretly engages in a passionate affair that leads them to conspire to overthrow the dystopian dictatorship they are forced to live under. In the end, the power of the government regime proves to be stronger than the emotional bond between these two characters.
2. ____ This tale of deeply dysfunctional and destructive love is set among the gothic moors of England. Mr. Earnshaw, a Yorkshire farmer, brings home an orphaned boy and raises him with his own two children. The farmer's daughter adores the orphan boy and they fall in love, but she ultimately rejects him and opts to marry for status rather than love, leaving the young man to wallow in rage and acts of vengeance.
3. ____ The children of the two feuding families fall in love and secretly marry. Knowing that there is NO hope of winning her family's approval of the relationship, the young woman concocts a convoluted plot to escape her family and run away with her love by faking her own death. Unfortunately, her plan is not communicated to her husband, who stumbles upon her seemingly dead body and, overcome with grief, takes his own life. She wakes up to discover that her husband is dead and takes her own life as well.
4. ____ The story of a man who becomes the King of Thebes by unwittingly fulfilling a prophecy that he will kill his father and marry his mother. Horrified by the discovery that she unknowingly married her own son (whom she abandoned as a baby) his mother/wife takes her own life. The King, also horrified by this realization, gouges out his own eyes.
5. ____ Set in 1950s New York City, this is a story about the members of two rival street gangs, the Jets and the Sharks. The leader of the Sharks' sister and the former leader of the Jets fall in love. The young woman's boyfriend murders her brother in a knife fight. Although she is furious with him, she still loves him and they plan to run away together. Before they can get away, the Sharks retaliate by killing him. The young woman is left alone.

Select the lettered answers below to best match the numbered descriptions above.

- A. MARIA AND TONY, *West Side Story*
- B. WINSTON AND JULIA, *1984*
- C. ROMEO AND JULIET, *Romeo and Juliet*
- D. JACOSTA AND OEDIPUS, *Oedipus Rex*
- E. CATHERINE AND HEATHCLIFF, *Wuthering Heights*

1: B 2: E 3: C 4: D 5: A
Answer Key:

SEARCH & DESTROY (iscover)

WHAT DO YOU THINK?

In what ways do you think Chris and Kim fit the description of 'star-crossed lovers'? Are there any ways in which they do not?

Suppose that Kim and Chris ended up moving to America together, as planned. What challenges might their relationship have faced in America? Do you think it would have been a 'happily ever after' scenario for them?

What do you think makes this theme, star-crossed lovers, so compelling that people have been writing about it for thousands of years?

Who are some other famous modern 'star-crossed lovers' from books, theatre, film or television?

The Ultimate Sacrifice

**WAR ISN'T OVER WHEN IT ENDS
SOME PICTURES NEVER LEAVE YOUR MIND
THEY ARE THE FACES OF THE CHILDREN
THE ONES WE LEFT BEHIND**

(Song lyrics from Miss Saigon's "Bui Doi")

During the Vietnam War, over 150,000 U.S. Soldiers made the ultimate sacrifice, giving their lives to protect their country and uphold the American Dream. But those soldiers were not the only casualties of the war. In Miss Saigon, we see an example of another kind of ultimate sacrifice, that of a mother giving up her life in hopes of providing a better life for her son, and the chance for him to pursue the American Dream. For thousands of Amerasian children born to U.S. soldiers and Vietnamese women during the Vietnam War, the American Dream was often out of reach.

THE BUI DOI

When U.S. forces withdrew from Vietnam in the spring of 1975, they left behind an estimated 50,000 children fathered with Vietnamese women. The children resulting from these relations were referred to as "bui doi," or "the dust of life." In the years following the war, these Amerasian children bore the brunt of Vietnamese hatred toward America. Growing up in Vietnam, the bui doi were ridiculed, tormented, or even beaten for bearing a resemblance to the American enemy. Mixed-race children were often so horribly tormented by their peers that many chose not to attend school. The more Caucasian or African American they looked, the more severely they were harassed.

Faced with these pressures, many mothers abandoned their Amerasian children. Some of the children were accepted into orphanages, some were sent to re-education or work camps, while many other children were left out on the streets, forced into criminal activities in order to survive. Faced with dire circumstances in Vietnam, many of the Amerasian found themselves sustained by a singular dream: the chance to go to America.

OPERATION BABYLIFT

In early April 1975, when Saigon was falling to Communist troops from the north, rumors spread that anyone associated with the United States would be killed. Children fathered by American soldiers were thought to be in particular danger. For a mother desperate to protect her mixed race child, the chance to send the child to America was her only hope. In response to these fears, U.S. President Gerald Ford announced plans to evacuate thousands of orphans from Saigon in an effort deemed "Operation Babylift."



In the final days of the Vietnam War, the U.S. government carried out Ford's plan, boarding thousands of Vietnamese children onto military transport planes bound for adoption by American, Canadian, and European families. The operation began in disaster on April 4, 1975, as the very first flight to leave Saigon crashed several minutes after takeoff, killing 138 people. Undeterred, the U.S. forged ahead with their plan and over the next several weeks, Operation Babylift brought more than 3,300 children out of Vietnam.

Back in America, however, Operation Babylift was mired in controversy. Critics in Washington questioned the Ford administration's political motivations. Some Americans asked whether it was right to take children from their homeland, and questioned the assumption that the children would be better off in America. Perhaps most condemning was the fact that many of the children "rescued" by the operation were not actually orphans at all. Some of the children in the Vietnam orphanages had been placed there by poor families who could not afford to feed them, but had no intention of giving the child up permanently. Other parents, concerned for their children's safety, sent their children away with the rescue workers believing that they would be able to leave Vietnam themselves as refugees and later reunite with their children in America. A lawsuit, later filed on behalf of families who had lost children during Operation Babylift, argued that the U.S. had an obligation to return the children to the Vietnamese families who felt they had been forced to give their children up under the duress of war.

Contrary to fears, the Communists did not hurt Amerasian children who remained in Vietnam after the fall of Saigon, but they did not make life easy for the Amerasian children either. Many of the remaining orphanages were closed, and Amerasians were sent off to rural work farms and re-education camps. In order to protect their families, mothers of Amerasian children often destroyed evidence of their American connections such as photographs, letters, and official documents, which made it difficult for the children to later prove their American nationality and to locate their fathers.

AMERASIAN HOMECOMING ACT

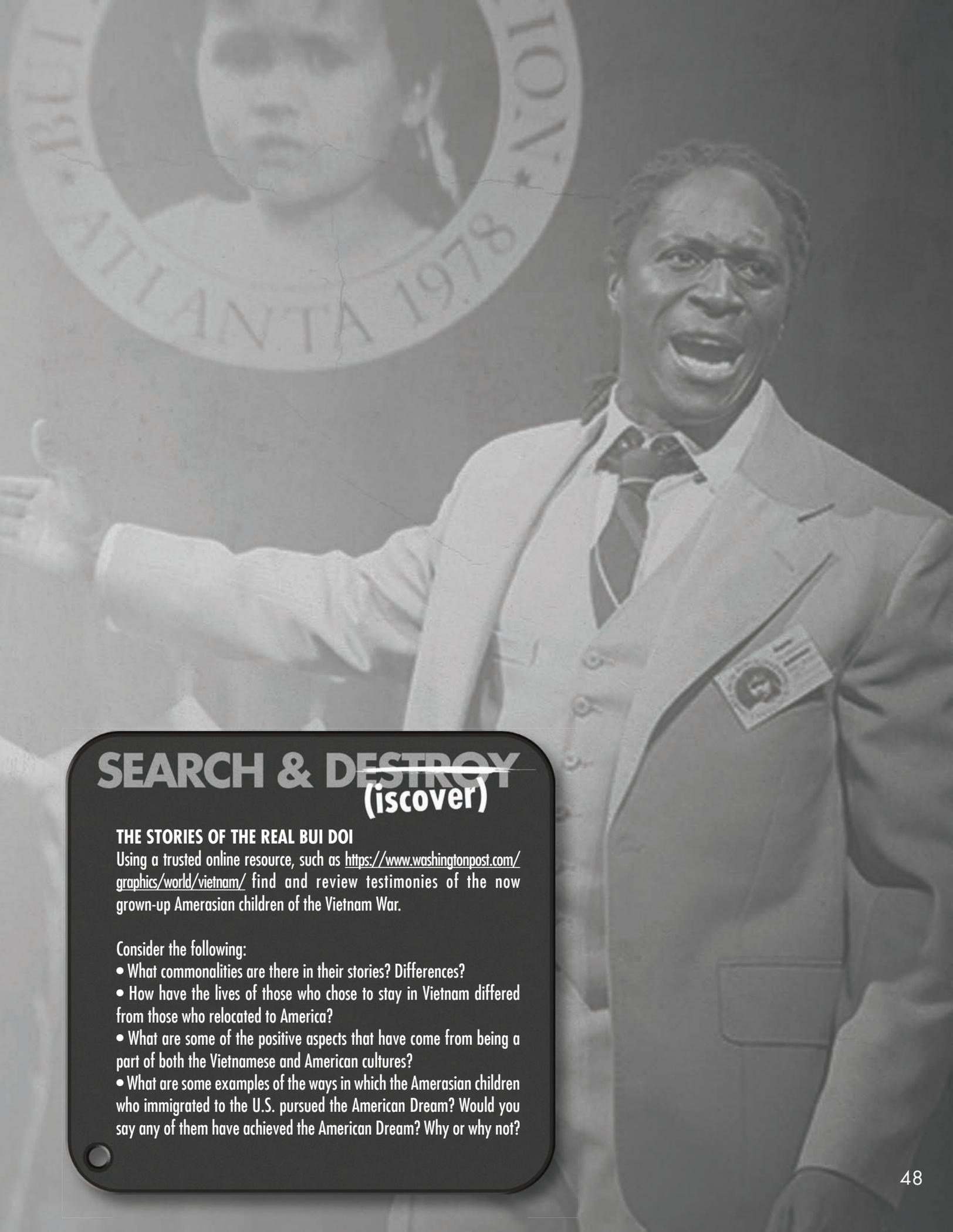
By the mid-1980s, the American press focused attention on the plight of the Amerasian children of American fathers still trapped in Vietnam. In 1980, Representative Stewart B. McKinney of Connecticut called their abandonment a "national embarrassment" and urged fellow Americans to take responsibility for them. In 1982 and 1983, about 500 of the Amerasian children were allowed to leave Vietnam for the United States, but no agreement could be reached on what to do with the vast majority who remained in Vietnam.

Finally, in 1987 under pressure from the American public, Congress passed the Amerasian Homecoming Act. The new law allowed Amerasians to be relocated to the United States as immigrants, not refugees, and allowed them to bring Vietnamese family members with them. Suddenly the Amerasians who had been so despised for their mixed ethnicity, found themselves the center of attention, showered with gifts and money by Vietnamese seeking free passage to America. A black market sprung up offering counterfeit marriage licenses, birth certificates, and other falsified official documents that made it possible for Vietnamese citizens to pose as family members of the Amerasian immigrants in order to travel with them to the U.S.

By 1994, approximately 25,000 Amerasians had arrived in the United States, accompanied by about 60,000 family members. However, once these "family members" reached the United States, they would often abandon their Amerasian benefactors. Alone in a new world, many of the Amerasian immigrants were eager to find their American fathers, but with very little information to go on, it often proved difficult to do so. Humanitarian organizations, such as the Red Cross tried to aid in the effort to locate the fathers, but even in the cases where enough information was available to track down the father, many of the men decided not to make contact with their previously unknown children. Of all the search attempts, only about two percent of the cases resulted in the fathers contacting their children.

Despite these setbacks, many of the transplanted Amerasians fared well in their new homeland, particularly those who had learned English, traveled over with their mothers, or were lucky enough to end up with loving foster or adoptive parents in the United States. However, given that the Amerasians were already young adults by the time they came to the U.S., a majority of them found adjustment to American life particularly difficult. As many as half remained illiterate or semi-illiterate in both Vietnamese and English and never became U.S. citizens. Jobs were difficult to find and with little education or trade skills, a number of them were left vulnerable to criminal activities, drug addiction, or gang involvement. Unable to leave the *bui doi* stigma behind, the Amerasian immigrants were often looked down on by the mainstream Vietnamese-American population.

It has been a difficult road for the Amerasian children of the Vietnam War. Regardless of whether they made the journey to America or chose to remain in Vietnam, they faced discrimination from both sides of the world. Today, only a few hundred Amerasians remain in Vietnam, and those who made it to the U.S., may not have found America to be all that they had dreamed. The U.S. soldiers of the Vietnam War fought and died to uphold the virtue of the American Dream: the ideal that every U.S. citizen should have an equal opportunity to achieve success and prosperity through hard work, determination, and initiative. But can it truly be said that the American Dream is within the reach of all of the country's citizens? For many of the Amerasian children born during the Vietnam War, the American Dream remains illusively out of reach.



SEARCH & DESTROY (iscover)

THE STORIES OF THE REAL BUI DOI

Using a trusted online resource, such as <https://www.washingtonpost.com/graphics/world/vietnam/> find and review testimonies of the now grown-up Amerasian children of the Vietnam War.

Consider the following:

- What commonalities are there in their stories? Differences?
- How have the lives of those who chose to stay in Vietnam differed from those who relocated to America?
- What are some of the positive aspects that have come from being a part of both the Vietnamese and American cultures?
- What are some examples of the ways in which the Amerasian children who immigrated to the U.S. pursued the American Dream? Would you say any of them have achieved the American Dream? Why or why not?

For Teachers

PRE-SHOW LESSON

TIME: 75 min Lesson (plus out-of-class time for student research and preparation of a written response)

FOCUS QUESTION: How can we use images to gain a better understanding of the Vietnam War and its connection to the musical Miss Saigon?

LEARNING GOALS:

1. Students will identify questions and potential research areas about the Vietnam War.
2. Students will analyze primary sources and use them to develop hypothesis.
3. Students will conduct research to gain a better understanding of the Vietnam War.

MATERIALS:

- Paper, colored markers, tape
- Copies of the Miss Saigon image handout (one for every 3-4 students)
- Copies of the Vietnam War Images handouts (one for every 3-4 students)

PROCEDURES:

Opening Activity:

1. Test students' current understanding of the Vietnam War by listing any prior knowledge:
 - a. Divide the class into 4 or 5 groups and ask each group to assign a scribe.
 - b. Give each group a different colored marker, and station them each at a blank sheet of poster paper labeled with one of the following categories:
 - Facts, Thoughts/Opinions, Questions, Word Associations, and References in Popular Culture (music, movies, books, etc.)
 - c. Ask the groups to brainstorm and list appropriate responses in regards to the Vietnam War for the category they have been assigned.
 - d. After 3 minutes, have the groups rotate one station over and repeat the exercise for the new category listed on that paper, trying not to duplicate previous responses.
 - e. Continue to repeat the exercise until the groups have circled back to their original station.
2. Allow students a few minutes to review the lists that were created. Make sure to correct any factual inaccuracies or re-categorize any responses that should be listed under opinion instead of fact or vice versa.
3. Ask the students to respond to this experience:
 - a. Was there anything that surprised you or challenged your understanding of the War?
 - b. Were there any categories that were harder to come up with responses than others?
 - c. Do you feel that the information generated provides a sufficiently complete description of the War? If not, what information is missing?
 - d. How might we find answers to the questions that were listed?
4. Save the lists that were generated for use at the end of the lesson.

Main Activity 1:

1. Distribute enough copies of the Miss Saigon image handout so that each student can easily examine the photograph (one per 3-4 students)
2. Ask each student to consider this photograph and respond to the following questions:
 - What feelings, thoughts, or questions does the picture trigger for you?
 - What time period is it and where might these people be?
 - Who might have taken this photo and why?
 - What might be happening in the photograph? What story does it tell?
3. Next ask each student to create a caption for the photo.
4. Ask students to pair and share their responses and captions with another student.
5. Allow a few students to also share their responses with the whole class.
6. Ask the class to respond to the following questions:
 - Were you surprised by any of the responses?
 - In what way were the responses similar? Different?
 - How can one image tell so many different stories?
7. Now tell your students that this photograph of a Vietnamese mother saying good-bye to her daughter, who was leaving for the United States to join her American father after the Vietnam War was the inspiration for ALAIN BOUBLIL (Lyricist) and CLAUDE MICHEL SCHÖNBERG (Composer) to create *Miss Saigon* (Refer to page 5-6 of this guide).
8. As a class, respond to the following questions:
 - Does the true story of the photo surprise you?
 - Now that you know the context in which it was taken, what feelings, thoughts, or questions does the picture trigger for you?
 - What does this image tell you about the characters and setting of *Miss Saigon*?
 - What predictions would you make about *Miss Saigon* based on this image?
 - What questions do you have about *Miss Saigon* after having seen this image?

Main Activity 2:

1. Next distribute the Vietnam War images hand out (one per 3-4 students)
2. As a class, ask students to examine these photos and respond to the following:
 - Who are the people in these images and what are they doing?
 - What feelings and thoughts do these pictures trigger in you?
 - What questions do these photos raise?
 - What do these images reveal about the Vietnam War?
3. Split the Class into small groups of 3 or 4 and assign each of the groups one of the photographs.
4. If online resources are available in the classroom, have the students research their image on the Library of Congress archives (<http://www.loc.gov/pictures/>) to find information on the historical context of the photograph. If resources are not available, this step may be assigned as homework.
5. In small groups, ask students to imagine that they were going to write a musical based on their picture.
 - What would the story be about?
 - When and where will it be set?
 - Who would the characters be?
 - What kind of music would be used to tell the story? Why?
 - What would happen at the beginning, middle, and end of the story?
6. Ask each group to write a short synopsis of their musical to share with the rest of the class.

Debrief:

1. After sharing their stories, ask students to consider/ discuss the following questions:
 - What similarities did you see in the musicals created by the class? Differences?
 - Which of these musicals would you be most excited to see and why?
 - How did your group select the type of music that would be used and how does music help to tell a story?
 - What was it like to create a musical based on a photograph?
 - Why do you think the writers of *Miss Saigon* were inspired to write a musical after having seen the first photograph?
2. Review the lists generated at the beginning of class and ask students to respond to the following:
 - Has your understanding of the Vietnam War changed?
 - What new information or questions would you add to the lists created at the start of class?

Further Research:

1. For homework, ask students to research the Vietnam War using this guide or trusted online sources:
 - Assign each student one of the questions generated at beginning of class to find the answer to.
 - If not enough questions are generated, teacher may supplement with one of the following:
 - Why was the Vietnam War so controversial in the U.S.?
 - What impact did the antiwar protest movement in the United States have on the Vietnam War?
 - How were the Vietnam Communist forces so effective against the wealthier and technologically superior forces of U.S. and France?
 - Who are the Dui Boi and what happened to them after the war?
 - What kind of lasting effects did the War have on the Veterans who fought in Vietnam?
 - Ask students to research the answer to their assigned question and prepare a 1-2 page response.

TOOLS FOR TEACHERS:

Assessment Strategies:

1. During small group time, teacher will observe each group and note which groups engaged in thoughtful discussion and which students effectively participated and collaborated with their group members.
2. During presentations, teacher will take brief notes as to which groups presented clear, creative, and well thought-out stories.
3. Teacher will collect the written responses from each of the students to be assessed for student's ability to articulate connections between the in-class activity and student's own personal research.

National Learning Standards:

- **Common Core State Standards CCSS.ELA-LITERACY.W.8.4**
Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- **Common Core State Standards (CCSS).ELA-LITERACY.WHST.6-8.7**
Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration.
- **Common Core State Standards CCSS.ELA-LITERACY.RH.6-8.1**
Cite specific textual evidence to support analysis of primary and secondary sources.
- **The National Standards for Arts Education Theater - Standard 1**
Writing by the creation of improvisations and scripted scenes based on personal experience and heritage, imagination, literature, and history.
- **The National Standards for Arts Education Theater - Standard 5**
Researching by using cultural and historical information to support improvised and scripted scenes.
- **The National Standards for Arts Education Theater - Standard 6**
Comparing, connecting, and incorporating art forms by analyzing methods of presentation and audience response for theatre and other art forms.

POST-SHOW LESSON

TIME: 75 min Lesson (plus out-of-class time for student research and preparation of a written response)

FOCUS QUESTION: What lasting effects did the Vietnam War have on the characters in *Miss Saigon*?

LEARNING GOALS:

1. Students will reflect on the characters and events of the musical *Miss Saigon*.
2. Students will evaluate the relationships that exist between the characters and analyze the effects that the Vietnam War had on the characters and their relationships.
3. Students will articulate their opinions in oral and written responses.

MATERIALS:

- Copies of the *Miss Saigon* Quotes handout (one for every 3-4 students)

PROCEDURES:

Opening Activity:

1. Split the class into small groups of 3-4, and distribute copies of the *Miss Saigon* Quotes handout to each group.
2. Direct each group to review the quotes, discuss, and record their responses to the following:
 - When in the musical did this take place and why are these lyrics significant to the story?
 - Who sang this and to whom? What does it reveal about the characters and their relationship?
 - What do these lyrics reveal about the Vietnam War and its effects on the characters?
3. Ask the groups to share, compare, and contrast their responses with the rest of the class.

Main Activity:

1. Ask each student to choose one of the following characters from *Miss Saigon*: TAM, CHRIS, ELLEN, ENGINEER, OR JOHN.
2. Imagine that 15 years have passed since the end of the Vietnam War (1975).
3. Writing from the point of view of your assigned character, describe what his or her life has been like since the end of the war. Be sure to address each of the following questions:
 - What was your character's life like before the War? What is your character's life like now?
 - How did the war change the course of your character's life?
 - Does your character see or interact with any of the other characters from *Miss Saigon*?
 - Does your character have any regrets? What are your character's hopes for the future?
4. Pair each student up with someone who has chosen to write from the point of view of a different character. Ask them to share and compare their answers to the above questions and then discuss the following:
 - What is the relationship between your two characters? Do any tensions exist?
 - What shared experiences do these characters have?
 - What lasting effects has the Vietnam War had on these two characters?
 - What might these two characters want to say to one another if they were to meet today?
5. Ask students to imagine that their two characters met each other 15 years after the end of the war and have them work together to write a short dialogue between their two characters addressing their answers to the questions above.
6. Tell the students to add stage directions to their dialogue that describe the setting and action of the scene. This may include descriptions of the characters and costumes.

7. Direct students to rehearse their scenes performing the part of their assigned characters.
8. Have each pair perform their scene for the rest of the class.

Closing Activity:

1. As a class, reflect on and discuss the following:
 - What was it like to take on the role of these characters?
 - What characters made for the most interesting pairings?
 - Were any characters left out? What might their point of view have added to the discussion?
 - What lasting effects did the Vietnam War have on the lives of these characters?
 - How might these characters' lives have been different if Kim hadn't killed herself?

Further Research:

For homework, ask students to create a written response to the following:

1. Rewrite the ending of *Miss Saigon* as you wished it could have ended.
2. Create an epilogue to *Miss Saigon* that explains what would have happened to all of the characters if Kim hadn't killed herself.
3. Why do you think the writers of *Miss Saigon* chose to end the story as they did?
4. What did you learn about the Vietnam War from watching *Miss Saigon*?

TOOLS FOR TEACHERS:

Assessment Strategies:

1. During small group time, teacher will note which groups engaged in thoughtful discussion and which students effectively participated and collaborated with their group members.
2. Teacher will collect the written responses from the students to be assessed for students' ability to understand the characters portrayed in the musical and articulate their opinions.
3. Teachers will analyze homework assignments to assess the quality of students' writing skills and the level of creativity and thought put into their responses.

National Learning Standards:

- Common Core State Standards CCSS.ELA-LITERACY.W.8.4
Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- Common Core State Standards (CCSS).ELA-LITERACY.SL.8.4
Present claims and findings, emphasizing salient points in a focused, coherent manner with relevant evidence, sound valid reasoning, and well-chosen details.
- Common Core State Standards CCSS.ELA-LITERACY.RH.6-8.2
Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions.
- The National Standards for Arts Education Theater - Standard 1
Writing by the creation of improvisations and scripted scenes based on personal experience and heritage, imagination, literature, and history.
- The National Standards for Arts Education Theater - Standard 2
Acting by developing basic skills to portray characters who interact in improvised and scripted scenes.
- The National Standards for Arts Education Theater - Standard 5
Researching by using cultural and historical information to support improvised and scripted scenes.

PRE-SHOW HAND OUT #1



PRE-SHOW HAND OUT #2



POST-SHOW HAND OUT

KIM :

I'VE TASTED LOVE BEYOND ALL FEAR
AND YOU SHOULD KNOW
IT'S LOVE THAT BROUGHT YOU HERE
AND IN ONE PERFECT NIGHT
WHEN THE STARS BURNED LIKE NEW
I KNEW WHAT I MUST DO. I'LL GIVE YOU
A MILLION THINGS I'LL NEVER OWN
I'LL GIVE YOU A WORLD TO CONQUER
WHEN YOU'RE GROWN.
YOU WILL BE WHO YOU WANT TO BE -
YOU CAN CHOOSE WHATEVER HEAVEN GRANTS
AS LONG AS YOU CAN HAVE YOUR CHANCE
I SWEAR I'LL GIVE MY LIFE FOR YOU

CHRIS :

THERE IN THE SHAMBLES OF A WAR
I FOUND WHAT I WAS LOOKING FOR
SAIGON WAS CRAZED, BUT SHE WAS REAL
AND FOR ONE MOMENT I COULD FEEL.
I SAW A WORLD I NEVER KNEW
AND THROUGH HER EYES, I SUFFERED TOO
IN SPITE OF ALL THE THINGS THAT WERE
I STARTED TO BELIEVE IN HER

ELLEN :

IF YOU'RE HERS, THEN BE HERS, AND FORGET ABOUT ME, NOW.
I'VE BEEN BLIND FOR SO LONG, BUT PERHAPS I CAN SEE, NOW.
AND MAYBE, JUST MAYBE I'LL FIND THE STRENGTH I NEED TO SET YOU FREE, NOW.
I'LL BE STRONG. I'LL STAND FIRM, SO MY TEARS WON'T BETRAY ME.
BUT MY HEART MIGHT JUST BREAK, IF WHAT MAY BE MAY BE.

JOHN :

IT'S NOT YOU IT'S WAR THAT'S CRUEL AND IF SOME DREAMS GET SMASHED PERHAPS IT'S BEST THEY WERE.
WAKE UP MY FRIEND YOUR MERCY TRIP HAS FAILED. THERE'S NOTHING YOU CAN DO
THAT SHIP HAS SAILED. SHE'S NOT THE ONLY ONE WE'LL HAVE BETRAYED

THE ENGINEER WITH CHORUS :

LIVE LIKE YOU HAVEN'T A CARE. THE AMERICAN DREAM.
TAKE EVEN MORE THAN IT'S FAIR. THE AMERICAN DREAM.
CALL GIRLS ARE LINING TIME SQUARE. THE AMERICAN DREAM.
BUMS THAT HAVE MONEY TO SPARE. THE AMERICAN DREAM.
SPEND WHEN THE CUPBOARD IS BARE. THE AMERICAN DREAM.
JUST SELL YOUR SOUL AND YOU GAIN THE AMERICAN DREAM

THUY :

HE IS MY ENEMY
IT'S HE WHO TURNS YOU FROM ME.
ERASE HIM FROM YOUR LIFE
EVEN YOUR MEMORY.
HE'S ONE DROP IN A FLOOD
LEFT HERE TO TAINT OUR BLOOD.
OUR MARRIAGE BOND IS SWORN
FORGET THAT HE WAS BORN

POST-SHOW HAND OUT

KIM :

I'VE TASTED LOVE BEYOND ALL FEAR
AND YOU SHOULD KNOW
IT'S LOVE THAT BROUGHT YOU HERE
AND IN ONE PERFECT NIGHT
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I KNEW WHAT I MUST DO. I'LL GIVE YOU
A MILLION THINGS I'LL NEVER OWN
I'LL GIVE YOU A WORLD TO CONQUER
WHEN YOU'RE GROWN.
YOU WILL BE WHO YOU WANT TO BE -
YOU CAN CHOOSE WHATEVER HEAVEN GRANTS
AS LONG AS YOU CAN HAVE YOUR CHANCE
I SWEAR I'LL GIVE MY LIFE FOR YOU

CHRIS :

THERE IN THE SHAMBLES OF A WAR
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SAIGON WAS CRAZED, BUT SHE WAS REAL
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IN SPITE OF ALL THE THINGS THAT WERE
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IT'S HE WHO TURNS YOU FROM ME.
ERASE HIM FROM YOUR LIFE
EVEN YOUR MEMORY.
HE'S ONE DROP IN A FLOOD
LEFT HERE TO TAINT OUR BLOOD.
OUR MARRIAGE BOND IS SWORN
FORGET THAT HE WAS BORN

About **SOUTHGATE** EDUCATION

WHAT WE DO – “WE EDUCATE AUDIENCES.”

Southgate Education (SGE) provides educational services to audiences of all ages through pre- and post-show educational resources such as show guides for Broadway and national touring productions. Created by experienced educators and theater professionals, SGE show guides offer background information on specific productions and focus on pertinent topics for discussion. Each guide provides interactive activities for students and practical lessons for teachers that are curriculum-based and age-appropriate. SGE guides are organized in modules that can be used independently or interdependently according to interest, academic level, and time availability.

SOUTHGATE EDUCATION:

- Enhances audience appreciation of the live theater experience.
- Engages, entertains, and enlightens all audience members using specific elements of the theater and the associated show.
- Introduces all audience members to relevant cultural and historical themes that support and supplement the world of the musical or play.
- Provides instructional activities that creatively bring show-specific themes to life and inspire advanced learning.
- Provides teachers with curriculum compliant lessons that are relevant, accessible, and aligned to national and/or state learning standards.

WHO WE ARE

Listed below are the industry professionals responsible for the concept and content of the *Miss Saigon* show guide.



ROD CHRISTENSEN

is the Director of Education at TADA! Youth Theater in New York City. Since 2008, he has worked on a variety of educational guides for Broadway productions including *Miss Saigon*, *Les Misérables*, *Kinky Boots*, *Lysistrata Jones*, *Tuck Everlasting*, *Billy Elliot*, *Driving Miss Daisy*, and *Million Dollar Quartet*. Prior to living in New York City, Rod spent eight seasons at Canada's prestigious Shaw Festival Theater (the second largest repertory theater company in North America). As Senior Manager, Education at The Shaw, he developed numerous arts education programs and theatre-related workshops for school groups and adult audiences. Other positions have included: Program Director at One on One NYC/LA (a studio for professional actors seeking to build their careers); elementary/high school teacher (music and drama); department head of a creative arts program for adults with developmental disabilities; and performer with the international, educational outreach program Up With People! Rod holds a Master of Education in integrated studies (curriculum, administration, and teaching), a Bachelor of Music in Education, and a diploma in business management and leadership skills.



MARY-CORINNE MILLER

has been a contributing writer and editor for a number of Southgate Education study guides including: *Les Misérables*, *Million Dollar Quartet*, *Lysistrata Jones*, and *Kinky Boots*. Corinne has previously served as the Director of Education at Barrington Stage Company in Pittsfield MA, the Assistant Director of Education at TADA! Youth Theater in NYC as well as the Artistic and Executive Director of Saratoga Stages, a children's theater company, which she founded in 2004. Corinne has also worked as a Director and Teaching Artist at various schools and theater organizations throughout the Northeast including: the Children's Theater Company in NYC, John Robert Powers School, and Greenfield Elementary School. Corinne earned her Master's degree in Educational Theater from New York University and holds a Bachelor's in Theater from Skidmore College.



AMANDA TRIPP

is a freelance artist, writer and a movement educator. She spent nine seasons at Canada's prestigious Shaw Festival Theatre creating study guide content and ancillary programming for theatre lovers of all ages. She has written study guides for more than 30 plays, including *My Fair Lady*, *Pygmalion*, *Mrs Warren's Profession*, *Peter and the Starcatcher*, *You Never Can Tell*, and *Cabaret*. She is passionate about art and education. Amanda teaches human movement internationally, is on the faculty of Kripalu Center of Yoga and Health in Massachusetts, she is also a yoga blogger and the author of *The Meditative Mandala Colouring Book*, with future book titles in the works. Amanda holds a degree in Philosophy, a diploma in Peace and Conflict Studies and is currently working towards a second degree in Kinesiology.



DUNCAN STEWART

is a Casting Director/Partner at Stewart/Whitley and responsible for casting the Broadway hit shows: the Tony Award® winning revival of *Chicago The Musical* (Broadway & tour); the 2014 revival of *On The Town*; the Tony Award® winning 2013 revival of *Pippin* (Broadway & tour); *The Radio City Christmas Spectacular*; *The Band Wagon* (City Center/Encores); and the Tony Award® winning 2010 revival of *La Cage aux Folles* (Broadway & tour). Upcoming Broadway shows include *Natasha, Pierre & the Great Comet of 1812* (Fall 2016 starring Josh Groban). Current North American/International tours include: *Once*; *Bullets Over Broadway*; *Shrek*; and *Elf*. Other upcoming projects include: *Grey Gardens* (Ahmanson Theatre, LA - starring Betty Buckley/Rachel York); the National Tour of Fiasco Theater's *Into the Woods*; *Finding Neverland* National Tour; and the new Maltby/Shire musical *Waterfall*. Projects in development include: the stage adaptation of *August Rush* directed by John Doyle; and Stephen Schwartz' *Prince of Egypt* for DreamWorks Theatrical. Stewart/Whitley are also the New York Casting Directors for The Alley Theatre (Houston, Texas), The Bay Street Theater (Sag Harbor, NY), the Broadway branded shows for Royal Caribbean Productions, US Casting for London's Menier Chocolate Factory, and the West End's *Thriller Live*. Previous projects include: *West Side Story* for Carnegie Hall's 125th Season; *The Duck Commander Musical* (Las Vegas); *Grey Gardens* and *Travesties* (Bay Street Theater); *Nerds* (Philadelphia Theatre Company); *Natasha, Pierre & The Great Comet of 1812* (A.R.T & Off-Bway); *Pageant* (Off-Bway); *The Tempest* (directed by Teller at A.R.T.); *The People Sing* (Carnegie Hall); and the national tours of *We Will Rock You*; *Flashdance*; and *Anything Goes*. Duncan has been a TV guest judge and panelist for ABC's Emmy-winning, "Extreme Weight Loss" and Broadway TV's "Next Broadway Star" and is often booked as a guest lecturer and seminar/workshop leader for numerous colleges, studios and universities in the US, Canada and UK. Mr. Stewart is a proud member of the Casting Society of America (CSA).