



MarymountManhattan

Theatre Production Workshop presents

THE WHO'S TOMMY

THE WHO'S TOMMY

MUSIC & LYRICS by

PETE TOWNSHEND

BOOK by PETE TOWNSHEND

and DES MCANUFF

ADDITIONAL MUSIC and LYRICS by

JOHN ENTWISTLE

and KEITH MOON

ORIGINALLY PRODUCED ON BROADWAY by
PACE THEATRICAL GROUP and DODGER PRODUCTIONS

WITH

KARDANA PRODUCTIONS

March 7-9, 2019 at 8PM

March 9-10, 2019 at 2PM

The Rock Opera TOMMY, which was first performed by The Who in 1969, was originally conceived by Peter Townshend and Kit Lambert with contributions to the development by John Entwistle, Keith Moon and Roger Daltrey.

The Who's Tommy is presented by arrangement with Musical Theatre International

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Theresa Lang Theatre

Marymount Manhattan College
221 East 71st Street
New York, NY 10021



CAST

Captain Walker.....	David Alderman
Ensemble.....	Emily Bennett
Ensemble.....	Landon Calhoun
Mrs. Walker.....	Madeline Canfield
Gypsy.....	Candaceia Charles
Ensemble.....	Bryan Cortés
Lad.....	Michaela DeJoseph
Lover/Specialist.....	John DiCaro
Tommy.....	Tommy Eyes
Harmonica.....	Julia Bustos-Gusse
Ensemble.....	Hailee Halprin
Ensemble.....	Gabriel Hernandez
Cousin Kevin.....	Brent Michael Jones
Ensemble.....	Thomas Kuklenski
Lad.....	Logan Mace
Minister's Wife.....	Grace McLary
Ensemble.....	Nicole Alise Morales
Ensemble.....	Mary Morency
Ensemble.....	Tyler Moscaritola
Uncle Ernie.....	Liam Joshua Munn
Ensemble.....	Trevor Norris
Ensemble.....	Romello Rodriguez
Ensemble.....	Brennan Reid
10 Year Old Tommy.....	Rowan Sandhu
4 Year Old Tommy.....	Quinn Sandhu
Ensemble.....	Meaghan Schapelhouman
Assistant Specialist.....	Layne Seaman
Minister.....	Patrick Singer
Mr. Simpson.....	Max Tartaglia
Ensemble.....	Sarah Tye
Hawker.....	Victor Vazquez
Sally Simpson.....	Sofia Vilches
Mrs. Simpson.....	Haylee Weatherly

ORCHESTRA

Keyboard 1/Conductor.....	Christine Riley
Drums.....	Dave Anthony
Bass.....	Greg Chudzik
Guitar 1.....	Bob DiGiacomo
Guitar 2.....	Derek Walsh
Keyboard 2.....	Steven Cuevas
Keyboard 3.....	Marika Abe
Horn.....	Elizabeth Fleming

Direction and Choreography by Emily Clark

Music Direction by Christine Riley

Scenic Design by Ray Recht

Costume Design by Karen Hummel Kinsley

Lighting Design by Andrew Nguyen

Sound Design by Bruce Landon Yauger

Properties Design by Alyssa Tryon

Production Stage Management by Kalen Sierra Hughes

The setting for *The Who's Tommy* is London,
spanning the years 1940 through 1960.

There will be one 15 minute intermission.

The videotaping or other video or audio recording of this production is strictly prohibited.

Special Thanks

Emily Clark and family, Dan O'Driscoll, Pat Simon and the entire Musical Theatre faculty at MMC, Sharon Meagher, Carol Jackson, Paul Ciraulo, Richard Sheldon, Jacqueline Noel, Wayne Santucci, Maria Marzano, Cherilyn Lopez, Richard Formosa, Randall Smith, Saquan Thompson, MMC Facilities/ Maintenance Staff, James Cambria, Mike Emmons, MMC Security Staff.

We wish to thank the TDF Costume Collection for its assistance in this production.

Production Staff

Technical Director: Rob Dutiel

Production Coordinator: Hannah Mason

Costume Supervisor: Karen Kinsley

Stage Management Supervisor: Lori Ann Zepp

Dialect Coach: Eliza Simpson

Fight Director: Dan O'Driscoll

Associate Choreographer: Jessica McRoberts

Dramaturge: John Bracken

Assistant Directors: Maeve Baker, Jacob Farnum, Victoria Hersant

Assistant Musical Director: Derek Walsh

Assistant Scenic Designer: Skylar Jean

Assistant Costume Designers: Doni Rotunno, Paola Robles-Vasquez

Assistant Lighting Designer: Angelo Sagnelli

Assistant Technical Director: Nate Hamm

Theatre Technician: Osman Morales

Assistant Stage Managers: Alex Dash, Francesca Endres

Electrics Supervisor: Mijo Fletcher

Master Electricians: Peter O'Sullivan, Ciara Helber

Follow Spot Operators: Chloe Friedman, Caroline Raymond, Casey Weeks

Scenic Charge Artist: Alex Adams

Light Board Programmer: Max Stroehrer

Light Board Operator: Sarah Leal

Audio AZ: Jeremy Kovac, Kristen Sacerdote

Deck Crew: Gustavo Blaauw, Blake Ehrlichman, Maerose Pepe

Costume Shop Supervisor: Damaris Cruz

Quick Change Coordinator: Olivia Bennington

Wardrobe Supervisor: Stefanie Drinkwater

Wardrobe Crew: Marco Cunha, Dana Delano, Rachel James, Julia Marson

Costume Assistant: Angela Cox

Scenic Carpenter: Courtney Ross

Technical Assistants: Eric Cheung, Paxton DeForest, Ariana Finamore, Peter O'Sullivan, Brennan Reid

Carpenters: Josie Adsit, Leah Cloninger, Meredith Dycus, Kimberly Gaugh, Marchael Giles, Ethan Greiner, Lexy Griffin, Kelly Hooper, Avery McCarl, Karib Reyes, Alana Schick, Sam Sims, Erin Smith

Electricians: Elise Bourdreau, Clara Chahine, Quinn DeVillers, Dominik Faruolo, Craig Jameson, Josh Krol, Nyesha McCormick, Trinita McNeal, Dylan Noone, Tira O'Connell, Owsley Robinson, Eric Robitaille, Ali Rogers, Monique Stewart, Meridien Terrell, Liann Yu

Scenic Artists: Caley Baines, Mary Garrigan, Maggie Harrigan, Ciara Helber, Jennifer Jerone, Christa Leblanc, Karib Reyes, Sam Sims, Peyton Tavares

Costume Construction Crew: Bethsaly Alarcon, Mariah Wiese

Production Art/Program Design: Matthew J. Land

Theatre Staff Supervisors: Brooke Harbaugh, Matthew J. Land

Production Photography: Susan Cook

Production Videography: Alex Pearlman

Front of House Staff: Max Berry, John Bracken, Bethany Cox, Fara Faidzan, Jessica Jordan, Abigail Luttrell, Nyesha McCormick, Ima Otto-During, Emily Taylor-Madrid, Emilee Werrmenchuk, Robert Williams

Who's Who Cast

David Alderman (Captain Walker) is a junior in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre. Previous MMC credits include the Mainstage production of *Parade* and the Playwriting Project *Sheet*. Other credits include *School of Rock* with Consortium Actors at Siena College.

Emily Bennett (Ensemble, u/s Mrs. Simpson) is a sophomore in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre. Previous MMC credits include the Mainstage production of *Parade*.

Landon Calhoun (Ensemble, u/s Tommy) is a junior in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre. Previous MMC credits include the Musical Theatre Association production of *On The Town*. Other credits include *Amadeus* at TheatreSquared.

Madeline Canfield (Mrs. Walker) is a senior in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre. Previous MMC credits include the Mainstage production of *Myth, Mirth, Music: the Medieval World in Performance*, the Studio Production of *Hamlet*, and the Musical Theatre Association production of *Working*.

Candaceia Charles (Gypsy) is a transfer from Laguardia Community College in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre. Other credits include *Passing Strange* at WCSU VPAC, *God Lives in Glass* at Laguardia Performing Arts Center, and *Madame Infamy* at Hescher Black Box Theatre.

Bryan Cortés (Ensemble) is a senior in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre. Previous MMC credits include the Mainstage productions of *Theatre Smash* and *The Skin of Our Teeth*, as well as the Playwriting Project *The Bedtime Story*. Other credits include *Daughters of Troy* at New York Barton Booth Residency, *Medea Camunes* at El Corralón do San José and *El Espejo de Justina* at Teatro Victoria Espinosa, both in Puerto Rico.

Michaela DeJoseph (Lad, u/s Gypsy) is a sophomore in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre. Previous MMC credits include the Mainstage production of *Parade*.

John DiCaro (Lover/Specialist) is a senior transfer from the University of the Arts in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre. Previous MMC credits include the Mainstage productions of *Parade* and *10 Out of 12*.

Tommy Eyes (Tommy) is a sophomore in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre. Other credits include *Peter and the Starcatcher* at Howard High School and *Parade* at TYA at the Drama Learning Center.

(Who's Who continued)

Julia Bustos-Gusse (Harmonica) is a junior in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre. Other credits include *In The Heights* at Music Maker's Theatre, as well as *Seussical the Musical* and *Curtains* at Waubonsie Valley High School.

Hailee Halprin (Ensemble) is a senior in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre. Previous MMC credits include the Musical Theatre Association production of *On The Town*.

Gabriel Hernandez (Ensemble) is a sophomore in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre. Previous MMC credits include the Mainstage production of *Parade*.

Brent Michael Jones (Cousin Kevin) is a senior in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre. Previous MMC credits include the staged reading of *Charlie & Algernon*, as well as *What I Want You to Know* at the Faison Firehouse. Other credits include *Addy & Uno* at the Kirk Theatre at Theatre Row.

Thomas Kuklenski (Ensemble) is a junior in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre. Previous MMC credits include the Studio Production of *The Laramie Project*, the Directing Project *Detroit*, and the Musical Theatre Association production of *On The Town*.

Logan Mace (Lad) is a sophomore in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre. Previous MMC credits include the Musical Theatre Association production of *Evelyn*.

Grace McLary (Minister's Wife) is a senior in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre. Previous MMC credits include the Mainstage production of *An Enemy of the People* and the Student Theatre at Marymount production of *Almost, Maine*.

Nicole Alise Morales (Ensemble) is a junior in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre. Previous MMC credits include the Directing Projects *for the love of (or, The Roller Derby Play)*, *Detroit*, and *School of the Americas*. Other credits include *Persephone Rises* at Daughters of Troy.

Mary Morency (Ensemble) is a senior in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre. Previous MMC credits include the Mainstage production of *10 Out of 12* (Assistant Director) and the Directing Project *Listeners* (Stage Manager).

Tyler Moscaritola (Ensemble) is a junior in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre. Previous MMC credits include the Directing Projects *Cannibal Masque* and *Shivaree*, as well as the Musical Theatre Association production of *On The Town*.

(Who's Who continued)

Liam Joshua Munn (Uncle Ernie) is a sophomore in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre. Other credits include *Into The Woods* and *Chicago: the Musical* at the Randy Johnson Theatre, *The 25th Annual Putnam County Spelling Bee* at Florida Studio Theatre, and as a member of the Candlelight Processional at Walt Disney World.

Trevor Norris (Ensemble) is a sophomore in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre. Previous MMC credits include the Directing Project *Remind Me Again*. Other credits include *The 25th Annual Putnam County Spelling Bee* at Ohlook Theatre.

Romello Rodriguez (Ensemble) is a senior in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre. Previous MMC credits include the Mainstage production of *Blues for Mister Charlie*, as well as the staged reading of *Pangaea: The Musical*.

Brennan Reid (Ensemble) is a senior in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre. Previous MMC credits include the Studio Production of *The Laramie Project*, as well as the Directing Projects *We're Gonna Be Okay*, *Back Bog Beast Bait*, and *God*. Other credits include the Pearl Studios Workshop of *Higher Than Rainbows* and *Roles Reversed* at Feinstein's 54 Below.

Meaghan Schapelhouman (Ensemble) is a freshman in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre. Other credits include *Avenue Q*, *The Who's Tommy*, and *The 25th Annual Putnam County Spelling Bee* at CMTSJ.

Layne Seaman (Assistant Specialist, Dance Captain) is a junior in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre. Previous MMC credits include the Musical Theatre Association production of *Evelyn*. Other credits include *The Wedding Singer* at Annapolis Summer Garden Theatre and *Bring It On* with Talent Machine Company.

Patrick Singer (Minister, u/s Cousin Kevin) is a junior in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre. Previous MMC credits include the Antiquities Project production of *Macbeth*, as well as *What I Want You To Know* at the Faison Firehouse.

Max Tartaglia (Mr. Simpson) is a junior in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre. Previous MMC credits include the Antiquities Project production of *Macbeth*, as well as *What I Want You To Know* at the Faison Firehouse.

Sarah Tye (Ensemble) is a junior in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre. Other credits include *Girls Like That* at IndyFringe, as well as *Legally Blonde* and *Oklahoma!* at Booth Tarkington Civic Theatre.

(Who's Who continued)

Victor Vazquez (Hawker) is a senior transfer from the University of Central Florida in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre. Previous MMC credits include the Musical Theatre Association production of *Working* and the Antiquities Project production of *Macbeth*. Other credits include *Rent* at Broadway Kids Studio.

Sofia Vilches (Sally Simpson) is a sophomore in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre. Previous MMC credits include the Directing Projects *Remind Me Again* and *Uncommon Women and Others*. Other credits include *Spring Awakening* at Staged!

Halyee Weatherly (Mrs. Simpson, u/s Mrs. Walker) is a senior in the BA Theatre Arts program with a concentration in Theatre Performance with minors in Musical Theatre and Drama Therapy. Previous MMC credits include the Studio Production of *Hamlet*.

Who's Who Production

Emily Clark (Director/Choreographer) is an Assistant Professor of Theatre Arts at MMC. Previous choreography credits include for *It Shoulda Been You* at Gallery Players which was nominated for an Innovative Theatre Award, an all women's production of *The Boys From Syracuse* (director/choreographer), and *Wonderland* (director/choreographer). She is extremely grateful for her creative team, cast, and family, for helping to bring this production to the stage.

Kalen Sierra Hughes (Production Stage Manager) is a junior in the BA Theatre Arts program with concentrations in Directing and Producing & Management. Previous MMC credits include the Mainstage productions of *Theatre Smash* (Assistant Director) and *Kiss Me, Kate* (Assistant Stage Manager), the Directing Project *Remind Me Again* (Director), and the Musical Theatre Association production of *Working* (Assistant Stage Manager). Other credits include *King Lear* and *All's Well That Ends Well* with Hip to Hip Theatre Company (Production Stage Manager), as well as *One Nation, One Mission*, *One Promise* at The Player's Theatre (Assistant Stage Manager).

(Who's Who continued)

Karen Hummel Kinsley (Costume Designer) is an Assistant Professor of Theatre Arts and head of the Costume Design concentration at Marymount Manhattan College in NYC. As a free-lance costume designer, she has created costumes for Off-Broadway, national tours, regional theatres, industrials, museums, and independent film projects. She designed the costumes for Elizabeth Swain's *Camille* at Marymount. Additional design credits include *The Mystery of Edwin Drood*, *The Light in the Piazza*, *Street Scene*, *Fiorello!*, and *The Grand Hotel* for the NYU Steinhardt Vocal Performance Undergraduate and Graduate productions. Recent projects include a national tour of *The Great Gatsby* for the Montana Repertory Theatre and CoMotion Dance Company's production of *Changing Balance/Balancing Change* that was performed in Glacier National Park. She is a retired member of IATSE/United Scenic Artists Local 829.

Andrew Nguyen (Lighting Designer) is a senior in the BA Theatre Arts program with a concentration in Design & Technical Production. Previous MMC credits include *An Enemy of the People* (Lighting Designer), *Dracula*, *the Musical* (Light Board Programmer) and *Myth, Mirth, Music: The Medieval World in Performance* (Assistant Lighting Designer).

Dan O'Driscoll (Fight Director) Off-Bway: *HIR* for Playwrights Horizons, *Picnic* and *Come Back, Little Sheba* for Transport Group, *Mary Paige Marlowe* for Second Stage, and *Lost Girls* for MCC. Dan is a Certified Teacher/Fight Director with the Society of American Fight Directors and teaches stage combat at MMC and NYU-TSOA. His work was seen previously in productions of *Blues For Mister Charlie*, *The Servant of Two Masters*, *Parade*, *Merrily We Roll Along*, *An Enemy of the People*, *Machinal*, *Kiss Me, Kate*, *Dracula the Musical*, *A View From the Bridge*, *Tartuffe*, *Polaroid Stories*, and *The Beaux' Stratagem*.

Ray Recht (Scenic Designer) is a Professor of Theatre Arts at Marymount Manhattan College and coordinator of the Design & Technical Theatre program in the Theatre Department. He has designed numerous productions for the MMC mainstage, including scenery for *An Enemy Of the People*, *Dracula*, *A View From the Bridge*, *O Pioneers!*, *Footloose*, *Triumph of Love*, *Ruined*, *Rags*, *The Good Soul of Szechuan*, *Sweet Charity*, *Geography of a Horse Dreamer*, *The Bald Soprano*, *Thoroughly Modern Millie*, *Our Town*, *Camille*, *Approaching the End of Summer* - *Finding the Sun*, *Richard II-The Holy Terror*, *The Mystery of Edwin Drood*, *The Adding Machine*, *The Seagull*, and *Angels in America*, as well as lighting for *Blues for Mister Charlie*, *Our Country's Good*, *Kiss Me, Kate*, *Stage Door*, *Girl Gone*, *Light in the Piazza*, *Major Barbara*, *Hello Again*, *The Old Law*, *The Wild Party*, *There Are Crimes and Crimes*, *The Crucible*, *The Executioner's Daughter*, and *The Winter's Tale*. He continues to work professionally on Broadway, Off-Broadway, and at numerous regional and international theatres. Recently he designed *The Last Romance* for Riverside Theatre in Vero Beach, Florida. Currently he is designing *Native Gardens* for Florida Repertory Theatre, where his designs have been favorably reviewed by Terri Teachout in the Wall Street Journal. He has designed several feature films, TV specials, numerous TV commercials, and many commercial parodies for Saturday Night Live. He holds a BFA from Carnegie-Mellon University and an MFA from Yale University Drama School. Professor Recht is a proud member of United Scenic Artists, Local 829 of the I.A.T.S.E.

(Who's Who continued)

Christine Riley (Music Director) is an Assistant Professor of Theatre Arts at Marymount and a Music Director and Vocal Coach in NYC. National Tour and NYC Credits include: *My Vaudeville Man* (The York Theatre), *Thoroughly Modern Millie* (National tour), *Addy and Uno* (currently running at The Kirk), *Errol and Fidel*, *A Moment in Time*, a new musical with Stewart F. Lane, *Gemini the Musical* (The Acorn), *Perfectly Victorian*, *The Quiet Clock* (Stage 72), *Seesaw* (The Connelly Theatre), *Count to Ten* (Theatre at St. Clements), and *Flight of the Lawnchair Man* (37 Arts). Christine served as the Music Director for *Pangaea*, *The Servant of Two Masters*, *Shout! The Mod Musical*, *Edges*, *Sweet Charity*, *Rags*, *Triumph of Love*, *Wonderland*, and *The Boys From Syracuse* at Marymount Manhattan College, as well as for many regional and university theatre productions across the country. Christine is also a Music Director for Camp Broadway and numerous cabaret shows around NYC. Ms. Riley received her BM from Ithaca College and an MM from Arizona State University. Proud mom to Scarlett and Natalie.

Eliza Simpson (Dialect Coach) is a dialect coach for production and private clients. She is also the founder of The Motherline Story Project, a storytelling collective and incubator for female expression which has worked with women in the USA and Egypt. www.MotherLineStoryProject.com Eliza is a graduate of Rutgers University and certified teacher of Knight-Thompson Speechwork. www.DialectsNow.com

Alyssa Tryon (Properties Designer) is a Properties Designer and Artisan based out of New York, NY. Currently her work as Props Designer can be seen in *We Are The Tigers* at Theatre 80. Past credits include: *We Are The Tigers* (Off-Broadway: Theatre 80), *Lewiston/Clarkston* (Off-Broadway: Rattlestick Playwrights Theatre), *Blues For Mister Charlie* (MMC), *10 Out of 12* (MMC), The Santa Fe Opera 2018 Season, *The Servant of Two Masters* (MMC), *Punk Rock* (MMC) and *Machinal* (MMC). Proud Marymount Manhattan College Alum. www.AlyssaTryon.com

Bruce Landon Yauger (Sound Designer) is principal of falconmusik LLC, a multimedia production company. Current projects include audio design and tour management for *Lonesome Traveler* with Peter Yarrow (Peter, Paul, and Mary). Recent and past design and engineering credits include *Home for the Holidays* at the August Wilson on Broadway, design and music composition for interactive show *Pips Island NYC*, *Blithe Spirit* (with Dame Angela Lansbury), *Trip of Love*, *Lady Day* (with Dee Dee Bridgewater), *Shear Madness NYC*, *Jesus Christ Superstar* (with Ted Neeley and Carl Anderson), *Man of La Mancha*, *A Chorus Line*, *West Side Story*, *Fiddler on the Roof*, and dozens of national and international tours, regional theatre, and workshops. Music and film credits include composition and production of Ted Neeley's CD *Workin' for the Words*, and a music track in Quentin Tarantino's *Django Unchained*. Bruce has several albums out under the alias of Bruce Landon and performs regionally as a solo artist or with the band Sama Papa.

Theresa Lang Theatre Seat Dedications

For a contribution of \$1000, an inscribed plaque will be placed on the arm of a Theatre seat with your name or that of someone you wish to recognize or remember. There is room for two names on each individual plaque. Several persons can combine resources to name a Theatre seat (e.g. in honor of a favorite professor, graduating class, etc.). A company or corporation may also contribute a seat.

Please contact Professor Mary Fleischer at mfleischer@mmm.edu or at the following address:

Prof. Mary Fleischer
Dept. of Theatre Arts
Marymount Manhattan College
221 East 71st Street
New York, NY 10021



The Theresa Lang Theatre is owned and operated by Marymount Manhattan College as a facility for student work as well as an urban showcase for professional theatre, dance, and music. The College is a private institution offering BA and BS degrees in liberal arts as well as BFA degrees in Acting and in Dance.

For information about the college, call (212) 517-0430 or visit our website at www.mmm.edu. For information about the Theatre Department, its productions, or any of its programs, call (212) 774-0760. To join our mailing list, please call (212) 774-0760 or email us at theatreoffice@mmm.edu.

Theresa Lang Theatre Staff:

Producing Artistic Director
Managing Director
Director, Musical Theatre Program
Technical Director
Assistant Technical Director
Production Coordinator
Theatre Technician
Administrative Coordinator
VP for Administration & Finance

Mary Fleischer
Matthew J. Land
Pat Simon
Robert Dutiel
Nathanial Hamm
Hannah Mason
Osman Morales
Brooke Harbaugh
Paul Ciraulo

SMOKING, EATING, DRINKING, THE TAKING OF PICTURES, AND THE USE OF RECORDING EQUIPMENT OF ANY KIND DURING THE PERFORMANCE ARE STRICTLY PROHIBITED. THANK YOU FOR YOUR COOPERATION.

THE WHO'S TOMMY

A DISCUSSION GUIDE

Understanding *The Who's Tommy* in 2019:

The Who's Tommy is uniquely positioned in comparison to other rock musicals and rock operettas within the musical theater canon. This can be attributed to the vast history and transformation of the original source material into the format currently being performed. The roots of this production stem back to The Who's original concept album *Tommy*, which was released in 1969. The conception of this album stemmed directly from a realization by band members that releasing single songs would no longer lead to success. The result was one of The Who's most well known and critically acclaimed albums.

Upon the album's release, The Who experienced an exponential increase in popularity. Over the course of six years, the original concept album would be taken on tour by The Who performing live renditions, featured in a ballet interpretation, recorded for a second time with the London Symphony Orchestra and Chamber Choir, and ultimately released in a film adaptation in 1975.

Despite the album's immense success, The Who, specifically Pete Townshend, never intended for the work to be staged. It was not until a significant wrist injury in 1991, that would prohibit Townshend from performing, that he even considered the option. Upon a proposition to adapt the album to the stage made by PACE Theatrical Group, Townshend would meet Des McAnuff, the man ultimately responsible for the album's official translation onto the musical stage. Together, the duo worked to create a musical version of the concept album. Their work was originally staged at La Jolla Playhouse before it transferred to Broadway in 1993. During the transfer period, the work would experience its first notable change in nearly twenty-five years. Due to concerns regarding the subject matter of the concept album, specifically the ending, Townshend adjusted the plot in an attempt to appeal to a broader audience and remove notable aspects of death and sexual assault. The result was a new ending that stood in a stark contrast when compared to that of the movie and original concept album.

While the efforts made by Townshend and McAnuff were successful in pleasing the audiences of the 1990s, today we find these alterations may again not align with our current social expectations and cultural norms. I urge us not to focus on this as a problematic aspect that would ultimately render the work no longer relevant or appropriate for today. Rather, I ask that we work to understand the cultural shifts that are inevitable over this nearly fifty year period from the concept album's original release to today's performance. It is vital to respect those who created the original, its subject matter, and the cultural norms of a given time that spoke the work into existence. Just as efforts were made by the original creative team that brought the production to Broadway, we have worked to ensure that this production is performed in an appropriate manner that is viewed not only as timely, but also as a vehicle for social change. It is for this reason we have created the following discussion guide.

We acknowledge and understand that the following guide does not cover all themes and issues in *The Who's Tommy*. However, we hope that this guide will provide the necessary pathway to facilitating the discussion and understanding of not only this work, but also themes and issues in everyday life. The intention of this guide is to inspire your own personal thoughts regarding the story, subject matter, and relevance of *The Who's Tommy* today.

John Bracken, Production Dramaturg

DISCUSSION QUESTIONS

Overview

- What are your first reactions after seeing The Who's Tommy ?
- How would you describe your feelings regarding the piece and the subject matter it contains?
- How do you feel the sensitive subject matter contained within The Who's Tommy was portrayed?
- Do you feel that major issues presented over the course of the musical were resolved by the end?

The Effects of Trauma and PTSD

- Do you feel that the musical contained factors or moments that justifiably released Tommy from his trance-like state?
- How do other characters in the musical handle Tommy being "blind, deaf, and dumb" as the lyrics relate?
- How do you feel Tommy handles the trauma from his early life? Is there a difference in how he handles this trauma both before and after he is free?

Coping Mechanisms

- Pinball becomes a central form of coping during Tommy's transition from his internal world into the external world. What other forms of coping could he have succumbed to?
- Many characters within the musical alter their lives to accommodate Tommy's state both before and after his transformation. Is there one character that you feel was more responsible in their method of coping when compared to another?
- How do we as people function once the dreams we long for are achieved?

Idolization

- Captain Walker and Mrs. Walker refer to Tommy's transformation as him "getting well". What do you feel may have motivated them to use this specific phrasing?
- How do characters in the musical idolize Tommy? Do you feel there is a direct reason for their actions?
- How does Tommy's understanding of his followers intentions to be like him affect the course of the musical?
- Do you feel Tommy handles his stardom in a responsible fashion?

Advocacy

- Do you feel that Captain Walker and Mrs. Walker are responsible for Tommy becoming "blind, deaf, and dumb"? Do you feel that they are aware of their actions? Does your opinion on this change over the course of the musical?
 - What social pressure may have prevented other characters in the musical from standing up to different forms of bullying that Tommy endured while being uncommunicative?
 - Do you feel that Tommy should have stood up for himself and faced his past once he became "free"?
- Consider that other individuals you are discussing this production with may share different opinions that do not align with your own. Try not to let this inhibit the conversation, rather, listen to their perspective and start the conversation by discussing common themes such as growth, respect, and other topics mentioned above.

ADDITIONAL RESOURCES:

Some of the material contained within The Who's Tommy may be triggering to some audience members. The following resources cover a broad range of support systems for handling experiences with mental health, drug addiction, and sexual assault. Please visit these organizations for additional recourse, support, and ways to get involved: **The Trevor Project**, **SMART Recovery** , and **RAINN**.

This discussion guide was inspired by The Opportunity Agenda, an organization designed to ensure the growth and forward momentum of our society into a stronger, more inclusive tomorrow. The Opportunity Agenda designed and cultivated conversations regarding the subject matter contained within the recent Broadway production of *American Son* through a discussion guide of a similar format. Their discussion guide worked to enhance the understanding of the production. We hope that our guide can do the same. For more information regarding The Opportunity Agenda and its public outreach, please visit their website opportunityagenda.org