

Upcoming School of Drama Productions:

Humor Me

conceived by Judith Shahn and ensemble
directed by Judith Shahn
April 30-May 14th, 2006

In this original piece created by faculty member Judith Shahn and MFA acting students, the ensemble interweaves actual interviews from people of many backgrounds to reveal what makes us laugh. Is humor cultural or national? Are there some things that are universally funny? The ensemble intends to find out and add a few laughs of their own along the way.

The Three Birds

by Joanna Laurens
directed by Tamara Fisch
May 21– June 4, 2006

Searing language and an utterly modern sensibility reinvent Sophocles' lost tragedy in this startling adaptation of the story of Tereus and the struggle to control his violent yearning for his wife's sister. This story of love, obsession and the loneliness of the outsider was declared "a tale whose passion leaves scorch marks on the imagination" by the London Daily Standard.

***Tickets available at 206.543.4880 and
on-line at <http://depts.washington.edu/uwdrama>***

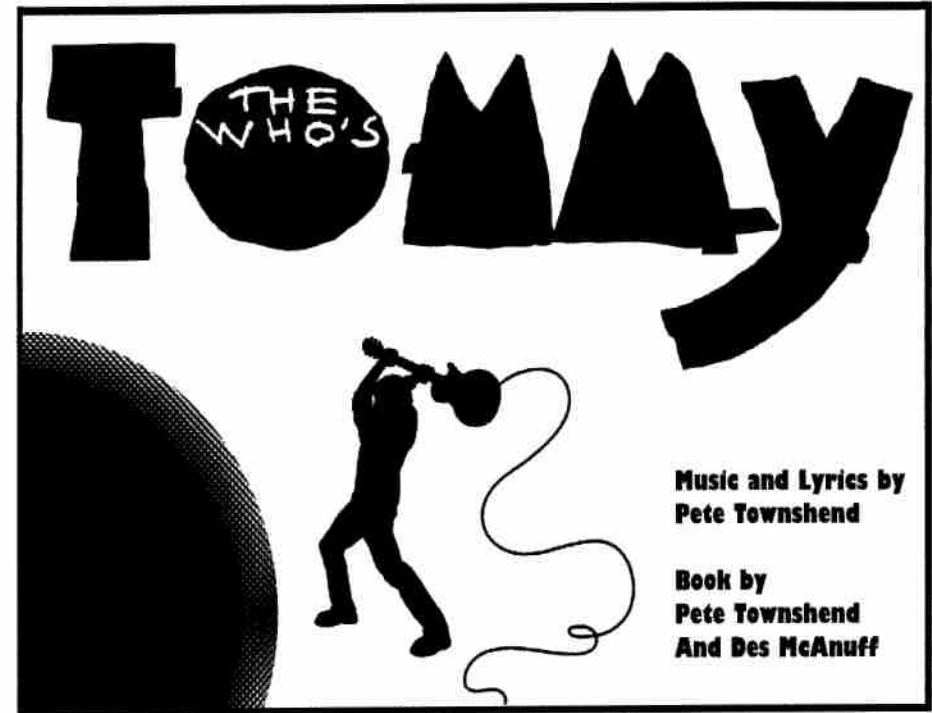
In Conjunction with the School of Music:

Le Nozze di Figaro (The Marriage of Figaro)

by Wolfgang Amadeus Mozart
directed by Claudia Zahn
May 17, 19, 21
Meany Theatre

Mozart's brilliant opera is a timeless look at love, betrayal and forgiveness.

***Tickets available at 206.543.4880 and
on-line at <http://meany.org/tickets>***



Thanks to our production partners:

**Dean's Office
College of Arts and Sciences**



**Meany Studio Theatre
April 9-30th 2006
28th Season
70th Production**

The Who's Tommy

Music and Lyrics by
Pete Townshend

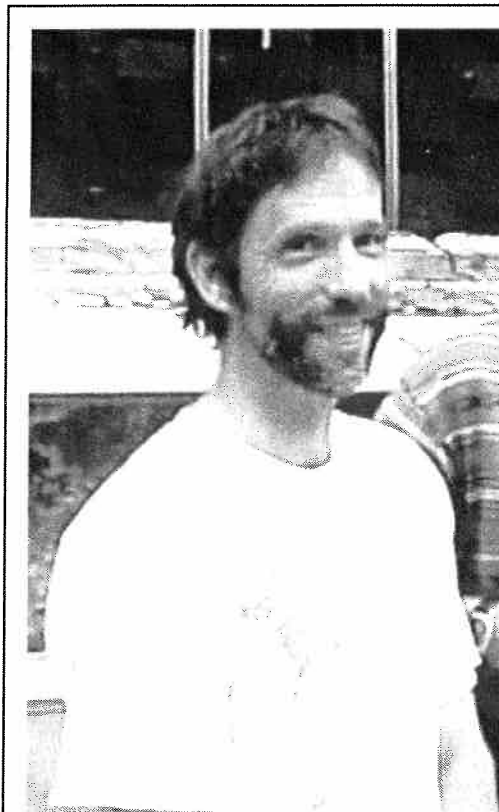
Book by
Pete Townshend and Des McAnuff

Additional music and lyrics by
John Entwistle and Keith Moon

Originally Produced on Broadway by
Pace Theatrical Group and Dodger Productions
with
Kardana Productions

Director	Shanga Parker
Musical Director	Scott Hafso
Choreography/Fight Consultant	Rob Kitsos
Set Design	Thomas P. Lynch
Costume Design	Jessica Lustig*
Lighting Design	Jeremy Winchester*
Sound Design	Dominic CodyKramers
Stage Manager	Devon Smith
Technical Director	Bob Boehler
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Assistant Director	Brandon Ivie
Assistant Choreographer	Carl Brittain
Assistant Scenic Designer	Stephen Dobay
Costume Design Assistants	Gretchen Eisenman, Emily Trantow
Assistant Lighting Designers	Melinda Short, Graham Mills
Assistant Stage Managers	Jessica Stein, Helen Voelker
Rock and Roll Consultant	Doug Meier
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Dance Captain	Adrienne Littleton
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Master Carpenter	Alex Danilchik
Properties Master	Edward Ross
Studio Theatre Technician	Doug Meier
Wig Master	Joyce Degenfelder

**in partial fulfillment of a Masters of Fine Arts in Design*



Alan Weldin

After nearly 32 years and 350 productions, Tommy marks the final show for Drama Scene Shop Manager Alan Weldin. He began work October 1, 1974, and this theatre didn't even open until the 1975 season. Alan has overseen a great deal of change in the technology of theatre production – from wood to steel – and so much more.

Alan was a recipient of the 2004 University of Washington Distinguished Staff Award, the following is a quote from his nomination written by the scene shop staff:

"The shows open and the shows close: what remains is an atmosphere which supports the workers and champions the learning process. Alan leads the way by revealing the leadership qualities in others. His lessons and his legacy are carried on through the many who pass through our doors, spend a short time with us, and move on."

Thanks for 32 fabulous years, Alan.

Are you missing out?

Have you subscribed to our E-News yet? If not, visit our website and sign up today. It's easy and takes less than a minute. We'll send you monthly e-mails reminding you of productions, special events and other significant news from the School of Drama.

Join the E-News list at: [http:// depts.washington.edu/ uwdrama](http://depts.washington.edu/uwdrama)

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UW OPEN HOUSE

Friday April 28th 2006
2:00– 7:00 pm

The faculty, students and staff from the School of Art, Dance Program, School of Drama, Digital Arts + Experimental Media (DXARTS), and School of Music—in conjunction with Washington Weekend— invite the community to join us in an exploration of our teaching, research, and practice of the visual and performing arts.

The event will include student performances, art exhibitions and installations, tours of all visual and performing art facilities, alumni receptions, gallery tours and talks, sale and auction of student and alumni art.

For more information on departmental events, visit
<http://art.washington.edu/openhouse>

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Costume Construction Crew	Mary Anselment, Carisa Bush, Kathryn Goodman, Audrey Hope, Decema "Dezi" Howe, Martin Sanchez, Duncan Schmidt, and students of 211 and 291
Cutter/Draper	Deborah Skorstad
1st Hand	Decema "Dezi" Howe
Set Construction Crew	Matt Davis, Stephen K. Dobay, Czerton Lim, Graham Mills, Brian Spradlin, Jeremy Winchester
Charge Artist	Jordan Baker
Set Painter	Mairi Chisholm
Electrics Crew	Diane Baas, Leigh Brown, Patrick Sherman, Joe Terrenzio, and students of the Drama 212 class
Light Board Op	Shannon Erickson
Sound Board Ops	Sarah Hartley, Ben Radin, Patrick Sherman, Brian Vu
Running Crew	Alexa Allamano, Johnny Blaser, Ann-Mari Bryant, Kareem Cervantes, Sara Coates, Tiffany Driver, Julie Dunitz, Kelsey Hamilton, Reem Kadry, Kristina Kelly, Sarah Kleehammer, Marina Kosenko, Desirae Lexa, Adrian McInnis, Vernon Mitchell, Cory Newell, Alix Norton, Stephanie Raines, Thanh Tang, Genevieve Tanne, Rob Whitehead, Jessica Wright
House Managers	Jamie Wells, Sonya Harris
Tickets	UW Arts Ticket Office

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

"Tommy" is presented through special arrangement with Music Theatre International (MTI). All authorized performance materials are also supplied by MTI, 421 West 54th Street, New York, NY 10019
Tel.: (212) 541-4684 Fax: (212) 397-4684 www.MTIShows.com

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

Cast

In alphabetical order

Scott Baxter	First Lad, Ensemble
Ilana Berry	News Vendor, Ensemble
Laura Bott	Psychiatrist, Ensemble
Andrew Cardillo	Lover, Ensemble
Elizabeth Cattern	Tommy at 4
Mats Ecklund	First Pinball Lad, Ensemble
Nick Fascitelli	First Allied Soldier, Ensemble
Levi Gable	Tommy at 10
Makenzie Greenblatt	Mrs. Simpson
Zach Harrison	Cousin Kevin
Mike Jones	Arresting Officer, Ensemble
Timothy Keller	Hawker, Ensemble
Genevieve Kolve	Sally Simpson
Sophia Kowalski	Mrs. Walker
Adrienne Littleton	Talk Show Host, Ensemble
Kelsey Mabbott	First Lass, Ensemble
Libby Matthews	Detective, Ensemble
David Morganthaler	Mr. Simpson
Kat Morris	First Barrister, Ensemble
Mike Oliver	Specialist, Ensemble
Andrew Pulkrabek	Tommy
Gina Russell	Acid Queen, Ensemble

School of Drama EXECUTIVE DIRECTOR Sarah Nash Gates

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Sarah Nash Gates,
Steve Pearson, Barry Witham

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Odai Johnson, Thomas Lynch,
Shanga Parker

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Lecturer

Jerry Collum

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Nancy Knott

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Robert Dahlstrom, William Forrester,
Vanick Galstaun, Agnes Haaga, Robert
Hobbs, Jack Sydow, Aurora Valentinetti,
Jack Wolcott

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Arielle Akehurst, *office assistant*
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Jordan Baker, *stage technician*
Bob Boehler, *stage technician*
Sue Bruns, *graduate program*
Alex Danilchik, *stage technician*
Bill Dock, *computer specialist*
Josie Gardner, *costume shop manager*
Danny Geiger, *director of gifts and donor
relations*
Kathy Holliday, *academic advisor*
Dave Hult, *master electrician*
Dena Petersen, *fiscal specialist*
Juniper Shuey, *assistant to the
general manager*
Deborah Skorstad, *costume lead*
Anne Stewart, *general manager*
Alan Weldin, *scene shop manager*
Carol Young, *administrator*

School of Drama ADVISORY BOARD Mark B. Levine, Chair

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Kerry Richards
Patti Rosendahl

Peggy Scales
Ron Simons
Elisabeth Squires
Tammy Talman
John Vadino
Howard Voorheis
Joan Voorheis
Kyoko Matsumoto Wright

The play will be performed with one 15 minute intermission.

The School of Drama is proud to be a



member of Theatre Puget Sound

Program Spotlight:
Bachelor of Arts

This production of *The Who's Tommy* is one of many University of Washington School of Drama productions showcasing the talents of our nationally-ranked Bachelor of Arts in Drama Program. The BA program is dedicated to providing a well-rounded major within a liberal arts context. Undergraduate majors are required to complete core courses in acting, design and technical theatre, theatre history, dramatic literature, and performance criticism. Upper-level electives include intermediate and advanced acting, design, technical theatre, stage management and directing. Drama majors work with the School's internationally acclaimed faculty, graduate students, theatre professionals and visiting artists from around the world.

Aside from the opportunities presented in the School of Drama main stage season, the undergraduates have a strong reputation for producing and creating their own works, "The Undergraduate Theater Society", "Once Upon a Weekend" and the improv troupe "The Collective" are just three examples of the many student-run organizations dedicated to the exploration of the theatrical process outside the classroom. The Undergraduate Theater Society (UTS) manages and produces a full season of plays in the Cabaret Theatre located in Hutchinson Hall.



With literally hundreds of members, UTS is the largest student organization within the School and last year was recognized by the School as the official producing company of the undergraduates. "Once Upon A Weekend" is a short play festival of original works that is written, directed and performed by students over the course of a single weekend. "The Collective" is a self-sustaining improvisation troupe whose members have graduated to Jet City Improv as well as Unexpected Productions. As a result of these hands-on experiences in theatre making, many undergraduates go on to form professional production companies such as Defibrillator, PSST Street Theatre and The Washington Ensemble Theatre, to name a few, continuing to create work in the Seattle community and beyond.

Scapin, Winter 2005

Steve Salisbury	Captain Walker
Derek Schreck	Uncle Ernie
Christiana Speed	Hooker, Ensemble
Laura Spencer	Psychiatrist's Assistant, Ensemble
Alli Standley	Reporter 1, Ensemble
Anna Stromberg	Specialist's Assistant, Ensemble
Hilary Wilson	Nurse, Ensemble
Lindsey Van Zanten	Sally's Friend, Ensemble

The Musicians

Jose Gonzales	Conductor, Keyboard 1
Nissa Kahle	Keyboard 2
Nathan Dynak	Drums
Andrew Gaines	Guitar 1
Dan Powers	Guitar 2
Ryan Shaw	Bass

Special Thanks

ACT Theatre, Cornish College for the Arts, Michael Farag, The Empty Space Theatre, Dean David Hodge, INTIMAN Theatre, Associate Dean for the Arts Ellen Kaisse, Office of Undergraduate Education- Paul LePore and Christine Ingebritsen, Anna Rósa Parker, Portland Center Stage, Andrew Pulkrabek, Seattle Children's Theatre, Seattle Opera, Seattle Repertory Theatre, Jeffrey Stein, Embla Sveinsdottir, Village Theatre

Thanks to our partner



EXPERIENCE MUSIC PROJECT

Wireless Mics supplied by: Page Daniel Wireless Microphones for Theater, Little Rock, Arkansas

Actor's Notes

In 1968, Pete Townshend's band The Who had become hugely successful in the UK through their dynamic live shows and landmark albums such as 1965's *My Generation*. By 1968, however, years of stardom had worn on Townshend. Disillusioned with the promises of his generation, Townshend's rejection of psychedelic drugs and subsequent embrace of mysticism led him to begin work on a concept 'rock opera' based on the idea of different states of consciousness.

Townshend's desire to create a metaphor for the boundaries of human consciousness eventually led him to the creation of the character Tommy, after whom the album was eventually named. In Townshend's words, "*There was a parallel within the shape of the autistic child, so the hero had to be deaf, dumb, and blind so that seen from our limited point of view, his limitations would be symbolic of our own.*"

With the initial concept in place, the rest of The Who jumped on board and began to make rock history. Though Townshend was the primary songwriter, other members made their own contributions, including "Fiddle About" and "Cousin Kevin" by bassist John Entwistle and "Tommy's Holiday Camp" by drummer Keith Moon. The initial recording sessions were time-consuming and put the band deeply in debt, but the end result was hailed as a rock masterpiece, albeit an ambiguous and somewhat chaotic one. Strangely enough, the song "Pinball Wizard" was hastily written by Townshend to secure a favorable album review from an influential rock critic known to be a pinball fanatic. Though Townshend thought it was one of the worst songs he had ever written, it went on to become a hit single and today is still the most recognizable song from the original Tommy album, which was released in 1969 to critical acclaim on both sides of the Atlantic.

In 1991, director Des McAnuff was drafted to collaborate with Townshend on a stage adaptation for Tommy, which premiered at the La Jolla Playhouse in 1992. In the process of adapting Tommy for the stage, McAnuff and Townshend altered the original song order to create a more consistent narrative and fleshed out the story with new music, notably, "I Believe My Own Eyes". The production opened on Broadway in the spring of 1993, where it won 5 Tony Awards and launched a touring production that ran for several years and has since been performed all across the United States and Europe.

Thirty-seven years later, this story has found its way into my lap, curious and fresh as ever. After living inside the skin of the Pinball Messiah for awhile, the initial question still lingers: What is the story of Tommy about? Family? Celebrity? Acceptance? In the past two months I have come to believe that is a combination of all three and more - it seems that the power of this story is that it holds a different meaning for everyone, and that no one interpretation is any more correct than another. Whatever your take on it may be, it is my pleasure to welcome you along on our Amazing Journey!

-Andrew Pulkrabek, Tommy
Drama Major, Senior

Director's Notes

The Who's Tommy is a work of art(?)/hubris(?)expression(?) that had a huge impact when it was released in 1969. It remains one of the most influential and important rock albums ever made. It is often called the first rock opera and concept album.

Twenty-three years after its initial release, Pete Townshend and Des McAnuff adapted the album into a large-scale musical.

There is not much of a story—Tommy witnesses a homicide, loses sight, hearing and speech, discovers pinball and becomes famous—the music is inconsistent, and no discernible lesson to be learned. Why, then, has Tommy had such an impact? I looked for this answer through the entirety of the rehearsal process and am unable to articulate the reason.

Pete Townshend and The Who created something that hits its audience on an inexplicable level. It is moving and viscerally affective. It makes those who see/hear it view life in a new way. It acts as **art** should—as something that is indescribably poignant and impossible to live without.

Please enjoy our version of *The Who's Tommy*.

-Shanga Parker, Director

Please join us for *Showcase 2006*

You've been watching their work for the last three years. Now, join the UW School of Drama's graduating MFA class in their Showcase Audition performance. Before departing for L.A. and N.Y., these artists show off their talents in Seattle. From here they perform for casting directors, agents and other VIPs in the business. Join us for this thrilling send off party!
Directed by UW Professor, Jon Jory.

Seattle Repertory Theatre May 8th

7pm Reception

8pm Performance

Party with actors to follow

For ticket information contact Danny Geiger at (206) 221-6797

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UW School of Drama, Box 353950, Seattle WA 98195-3950.

To give on-line, go to:

<http://depts.washington.edu/uwdrama/support/support.html>

Thank you.