

Premiering The Who's Tommy in Taiwan*

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ABSTRACT

The Who's Tommy (1993) is a rock musical adaptation of the 1969 rock opera album Tommy by British band The Who. This document is a report on a 2011 production of The Who's Tommy in Taiwan. Musical theater is a new genre of performing arts for Taiwan, and this paper discusses various issues to take into account when choosing a standard musical to be performed in a country where English is not the primary language. The initial goal of the production being discussed was to give Taiwan something from western culture that it could call its own. The Tommy story, originally set in London during the time period 1941-1963, was therefore altered to be set in an unknown city in Taiwan during the same time period. The alteration enabled the story to include forgotten historical events and cultural facts, and issues of interest from Taiwan's oldest living generations.

Key words: The Who's Tommy, Musical theater, Taiwan (1941-1963)

* Regarding the script of *The Who's Tommy*, this article does not include a discussion on the main character of Tommy, nor does it present a structural analysis of the plot.

搖滾音樂劇《The Who's Tommy》 台灣首演報告

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摘 要

百老匯之搖滾音樂劇《The Who's Tommy》(1993)取材自英國搖滾團體「The Who」1969 年所發行專輯《Tommy》。本文是 2011 年於台灣製作演出該劇之報告。音樂劇在本地近年成為表演藝術重要趨勢，本文探討此一經典劇目於異地上演時所需考慮之因素。2011 年於台灣製作之版本，主要目的除了忠實呈現該劇精神，希望亦能反映同時期台灣歷史之特殊性以及與原劇背景之相似性，使台灣的本地觀眾能更深入欣賞與了解該劇。因此該製作維持原劇本年代 1941-1963，而將地點設定為無具名的台灣城市，此設計使得日據時代末期之歷史風情得以呈現，並能喚起現存最老一代台灣人的記憶。

關鍵詞：The Who's Tommy，音樂劇，台灣(1941-1963)

Introduction

The Who's Tommy (1993)¹ is a rock musical adaptation of the 1969 rock opera album *Tommy*² by British band The Who.³ This document is not a research paper but a report on a 2011 production of *The Who's Tommy* in Taiwan. Musical theater is a new genre of performing arts for Taiwan, and there are various issues to take into account when choosing a standard musical to be performed in a country where English is not the primary language. The initial goal of the production being discussed was to give Taiwan something from western culture that it could call its own. The *Tommy* story, originally set in London during the time period 1941-1963, was therefore altered to be set in an unknown city in Taiwan during the same time period. The alteration enabled the story to include events from Taiwan's history and culture. The complex historical background of Taiwan during this time period called for substantial dramaturgical research. The results of this research recall forgotten historical and cultural facts and issues of interest from Taiwan's oldest living generations.

¹ Pete Townshend, *The Who's Tommy*, additional text by Des McAnuff, additional music and lyrics by John Entwistle and Keith Moon (New York: Music Theatre International, 1993).

² The Who, *Tommy* (Track 613013/4 and Decca DXSW 7205, 1969), vinyl recording.

³ The Who (formed in 1964) along with other British bands of the early 1960s became part of what is known as The British Invasion. It is difficult to pinpoint which countries were influenced by The British Invasion. It is certain that English-speaking countries acknowledged The British Invasion. The Who toured the United Kingdom, United States, Australia, and New Zealand during the period of the British Invasion. The British Invasion did not however strike Taiwan. Compared to the fame of for example The Beatles, The Who are relatively unknown in Taiwan. The most important factor regarding the eminence of The Beatles is that as a band, they no longer exist and have gone into history. However, The Who still exist and are still touring.

The Multi-Media Forms of Tommy

Tommy is the fourth studio-recorded album by The Who, and was mostly composed by the group's guitarist Pete Townshend (b. 1945).⁴ *Tommy* is actually a double album, in which songs tell a loose story about a “deaf, dumb, and blind boy”⁵ who becomes the leader of a messianic movement or rather “a modern messiah.”⁶ *Tommy* was the first full album to be billed as a rock opera, due to the fact that it does tell a story.⁷ However, The Who never performed *Tommy* with actors and a plot. They only performed the album in an oratorio format.

The Seattle Opera produced the first ever fully staged professional production of *Tommy* in 1971.⁸ Members of The Who were not involved in this production. This is interesting to note because opera singers are not usually accustomed to singing rock music. *Tommy* was later adapted as a film in 1975 and was the first film to use surround sound in a movie theater.⁹ The film produced a soundtrack which was yet another re-recorded album of *Tommy*.¹⁰ As the final development, Pete Townshend wrote and produced a musical theater adaptation of *Tommy* that

⁴ The Who Official Band Website – Roger Daltrey, Pete Townshend..., “Tommy,” thewho.com, <http://www.thewho.com/discography/index/album/albumId/63> (accessed April 15, 2012).

⁵ The Who, “Amazing Journey,” In *Tommy*, (Track 613013/4 and Decca DXSW 7205, 1969), vinyl recording.

⁶ *The Who's Tommy: the Amazing Journey* [Documentary], directed by Barry Alexander Brown (United Kingdom: Elegant Films Inc., 1993), VHS. On a side note, the original album was dedicated to Meher Baba (1894-1969), an Indian mystic and spiritual master who believed he was the Avatar. He is only listed as the Avatar in the album credits. The term avatar is defined as an incarnation of a Hindu god. The term avatar has recently resurfaced in popularity due to the James Cameron film of the same name.

⁷ The Who Official Band Website – Roger Daltrey, Pete Townshend..., “History,” thewho.com, <http://www.thewho.com/history> (accessed April 15, 2012). Pete Townshend's first example of a rock opera was his single “mini-opera” song “Happy Jack” from The Who's second album *A Quick One* (1966).

⁸ Seattle Opera, “Company History,” [seattleopera.org](http://www.seattleopera.org/about/company/history.aspx), <http://www.seattleopera.org/about/company/history.aspx> (accessed April 15, 2012).

⁹ *Tommy* [Motion picture], directed by Ken Russell (Cumbria: Robert Stigwood Organization and Hemdale Film, 1975). The surround sound was quintaphonic (5 channel Dolby stereo).

¹⁰ *Tommy* (Polydor 2657 014 and PD2-9505, 1975), vinyl recording.

opened on Broadway in 1993, winning five Tony awards for that year. The Broadway production is titled as *The Who's Tommy*.

The Who's Tommy and Shu-Te University

It is most important for undergraduate students enrolled in any performing arts program to witness, study, immerse, or execute the standard repertoire, at least performing one large-scale standard theater piece in one's undergraduate education. At the Department of Performing Arts [DPA] at Shu-Te University [STU], the third-year students are required to stage a large production as a single course. As part of this course, all of the different performing art areas (drama, music, dance, and technical) are combined. Each student of STU DPA is required to specialize in one of these four performing art areas. For the 2010-11 academic year, 98 students in all enrolled in the course, and each of these 98 students taking into account their specialized area needed a job to fulfill in the production. A show that required a large cast and that used all of the previously listed performing art areas needed to be chosen. Another factor regarding the choice of show is that the music sub-department of STU DPA currently specializes in pop music. Based on the current enrollment, STU DPA lacks the number of music students and/or equipment to perform a show that uses a large array of classical instruments. This predicament also limits the choice of shows to being only rock operas or shows that score for pop music instruments. The Broadway show *The Who's Tommy* was chosen because it requires one of the largest casts in the repertoire and it is a rock opera thus having high energy and public appeal in performance. Further reasons regarding the choice of show for any collegiate department involve whether the show is appropriate for the level of students or appropriate for the expected audience, and possible with the facilities and budget that a particular department possesses.

Songs from *The Who's Tommy* obviously derive from a rock idiom. It is not in rock's nature to be complicated. The libretto for *The Who's Tommy* (like with all rock music of English-speaking countries) uses simple English, which so

happens to be an appropriate level for STU DPA third-year students. Learning English through applied theater and music has been proven to be one of the most effective approaches. In the case of STU DPA, the director,¹¹ being a native English speaker, put the students in an English-speaking environment in itself, and the students in fact emulated the director's language dialect by way of constant exposure to English through the director's class lessons. English speaking skill is necessary for all collegiate theater and music majors regardless of geographic nationality, and necessary for their future employability. The STU DPA performances of *The Who's Tommy* were sung in English, but all spoken dialogue, of which there is little, was done in Chinese. In fact, the entire script including the libretto was completely translated into Chinese for study purposes in order to help the students better understand the material.¹² During the performances, Chinese subtitles were projected aside of the stage in order to help the audience better understand the story.

Apart from the primary goal of students gaining experience through performing, performances are also necessary for the purpose of recruiting new university students, for the advertisement of the hosting department and university, and for allowing other students of all ages and other departments the appreciation for the arts, in this case, a rare chance to experience a rock opera of the western world. A large production such as this allows university students to work in an off-campus, professional theater and to experience their future career first hand. A number of students are also able to gain some practical experience with businesses and open possibilities with those businesses.

The STU DPA production of *The Who's Tommy* began in its ideas stage during the summer of 2010, and concluded with three sold-out performances, which took place at Chih-Shan Hall, Kaohsiung Cultural Center on March 4-6, 2011. Chih-Shan Hall was chosen for reasons of its high cultural stature, affordability, and

¹¹ The director is the author of this article.

¹² The Chinese translation was provided by executive producer Mei-Ju Lin (Assistant Professor at STU).

relatively small size.¹³

The Present Shortcomings of Musical Theater in Taiwan

The Who's Tommy has never been performed in Taiwan before. Musicals are a new genre of performing arts for Taiwan. The fact that the standard Broadway musicals are not in Chinese doesn't help the situation. Taiwan is just starting to write its own musicals now. Western classical opera has been performed in Taiwan since 1958,¹⁴ so it is a mystery why Broadway musicals never became popular in the past. Possible reasons may be Taiwan has had no qualified instructor of musical theater until recently, and presently only STU DPA and the graduate program at National Taiwan Normal University DPA offer musical theater curriculums. A musical theater director must be skilled in both drama and music. Professional attempts at musical theater in Taiwan so far have been directed by those qualified in drama, but who have no musical knowledge whatsoever.¹⁵ Also,

¹³ A venue size appropriate to allow a large enough audience but keep the intimacy needed for proper communication between performers and audience members. Maximum seating for Chih-Shan Hall is 483.

¹⁴ Ming-Lu Chen, telephone conversation with author, April 23, 2012. The first western classical opera performed in Taiwan was *Bastien und Bastienne* (1768) by Wolfgang Amadeus Mozart (1756-1791). The music director for the 1958 performance, Thor Johnson (1913-1975), chose this particular opera as one of the easiest to perform for those new to the genre. Miss Chen sang the role of Bastienne.

¹⁵ There are a number of reasons why a musical theater director must be competent in music as well as drama. In musical theater, the cast primarily acts against a tempo. Amounts of acting have to be executed within strict time frames. Cast members must multitask (acting while singing, acting while dancing, or acting while singing and dancing). Acting while singing is obviously affected by the blocking and the libretto, but character emotions are also affected by purely musical attributes such as melodic and harmonic changes.

When executing a musical theater piece, especially a rock opera, there is an amount ratio to choose between drama and concert. No choice is wrong. It is a matter of director's taste. For example, the STU DPA production ended up being performed with 100% drama, meaning the cast performed in a manner that does not acknowledge the presence of the audience. The greater the percentage of the concert element, the more the singing actor in character is aware of and personally communicating with the audience members.

Taiwan has no noted musical theater composers to speak of, nor does it have musical theater composition instructors.

Taiwan Dramaturgy for The Who's Tommy

The original script from *The Who's Tommy* sets the story in London during the time period 1941-1963.¹⁶ The story develops from circumstances caused by events during World War II [WWII]. In 1941, a Captain Walker of the British military meets his future fiancée, the soon to be Mrs. Walker. They marry and conceive a child. During a bombing raid, Captain Walker is called to service and is separated from his pregnant wife. Captain Walker and a few of his troops parachute into battle but are unfortunately captured by German troops and imprisoned till the end of the war in 1945. After Captain Walker's capture, British officers deliver a document to Mrs. Walker informing her that her husband is missing in action. In his absence, Mrs. Walker gives birth to their son Tommy. As the wartime years pass, Mrs. Walker tends to believe that her husband is dead, and eventually meets a new love interest. Captain Walker is freed after the end of the war and makes his way back home only to find his wife and never before seen child with another man (the Lover). A conflict quickly breaks out between Captain Walker and this new Lover, which ultimately ends with the Lover being shot by Captain Walker in self-defense and in order to protect his wife.

The wartime story described above could theoretically be true. The *Tommy* story is an example of fiction that is set in a nonfiction background. This particular nonfiction background is meaningful to audiences whose nations were directly affected by WWII in Europe; notably every European country, Russia, and America. Taiwan played no part in WWII Europe. The fate of Taiwan was

¹⁶ The latest date cited in the script is 1963, but that is not to say that the story ends in that year. That date is presented to the audience in the middle of the second act, but there is an abstract sense of time for scenes happening after that date is presented. The year is unknown in the final scene, but it is known that the lead character Tommy is in his early 20s.

aligned with Japanese colonialism; therefore a logical approach would be to incorporate the Pacific War into the story. What Taiwan is today is a direct result of the outcome of the Pacific War, and Taiwan could have a meaningful, close relationship with a fictional Pacific War story. The STU DPA performances of *The Who's Tommy* were presented to a Taiwanese audience, and drama almost always takes its audience into account.

Changing the setting and/or time period of a theater piece is common practice. One example of an extensive change is from *Romeo and Juliet* to *West Side Story*. Between these two works, only the plot remains. If *Romeo and Juliet* set in Italy during the Elizabethan era could be changed into *West Side Story* set in New York City 400 years later, *The Who's Tommy* could also be changed in an effort to help the Taiwanese audience identify. The goal was to give Taiwan something from western culture that they could call their own. Changing the setting of *The Who's Tommy* from London, England to an anonymous city in Taiwan was conveniently easy. The original time period 1941-1960s remained the same. Only the country and culture were changed. The script was also slightly modified to align with Taiwan history and culture.

The outcome of setting the story for *The Who's Tommy* in Taiwan rather than in England was a complete success with the Kaohsiung audience. In particular, the senior citizens appreciated the Pacific War references. During the production's development stages, the idea of setting the story in Taiwan was met with opposition from some members of the production team. Those members failed to give reason for their opposition. It was difficult for them to pass judgment based on Taiwan history that they were not familiar with. Their opposition might have been caused by the fact that large amounts of Taiwan history were either not permitted to be taught to them in grade school during the martial law period, or taught in a biased fashion, or just plain forgotten. During the early developmental stages of the production, the STU military personnel were consulted with regarding Taiwan military history. The personnel collectively displayed a vast knowledge of post-World War II Taiwan military history, but knew little about the Taiwan Imperial Japanese Army during WWII.

An important dramaturgical issue for a Taiwanese *Tommy* story is the question of what nationality and social standing the Walker family have. The name Walker had to be kept in English because the libretto for the STU DPA performances was to be sung in English, and the name “Walker” appears in the libretto.¹⁷ Regardless of nationality, Captain Walker is a character who serves a military in a combat capacity. Concerning the idea of a Taiwanese Captain Walker during the Pacific War, the STU military personnel stated that Japan regarded the Taiwanese as third-class citizens, and that male Taiwanese were only allowed to volunteer in a non-combat capacity.¹⁸ This was later found to be untrue. Taiwanese citizens did serve in the Imperial Japanese Army, Navy, and Air Force during WWII whether as a soldier, a sailor, a pilot, or in another non-combat capacity.

During the Second Sino-Japanese War and the subsequent Pacific War, over 200,000 Taiwanese served in the armed forces of Imperial Japan, and according to statistics provided by a 1973 report from the Taiwan Ministry of Health and Welfare, approximately 30,304 of them were declared killed or missing in action.¹⁹ The Empire of Japan began recruiting Taiwanese into its military in 1937; prior to that, Taiwanese were banned from serving in the military of Imperial Japan. These recruits were basically used as farmers, construction workers, or translators for the Imperial Japanese Army operating in China during the Second Sino-Japanese War.²⁰ In 1942, Japan lifted its ban on Taiwanese serving in a combat capacity, and began the Army Special Volunteer Act (陸軍特別志願兵令) in Taiwan.²¹ At this point in time, this act was necessary in order to help Japan, in its desperation, to replenish its loss of manpower on the battlefield. Imperial Japan coerced Taiwanese citizens to volunteer with the use of patriotic propaganda

¹⁷ For this reason, all characters retained their English names.

¹⁸ Captain Walker would have needed to be half Japanese by descent in order to support this false fact. Being half Japanese would allow him to enlist. Being half Taiwanese would allow him to remain in Taiwan after the war (no deportation).

¹⁹ Patrick Cowsill, “Conscription Versus Volunteerism: Taiwan’s Commitment to WWII” (MM thesis, National Chengchi University, Taipei, 2008), 1-9.

²⁰ Paul H. Kratoska, ed., *Asian Labor in the Wartime Japanese Empire* (Singapore: Singapore University Press, 2006), 111.

²¹ Cowsill, “Conscription Versus Volunteerism,” 7.

and sometimes force. Further desperation led the Japanese government to replace the volunteer program with systematic conscription in 1944. Before Japan surrendered, there were approximately 126,750 Taiwanese noncombatants and 80,433 Taiwanese soldiers, sailors, and pilots serving in Japan's military.²²

Taiwanese who joined the Japanese military encountered far less discrimination from the Japanese and were able to enjoy almost the same treatment as the Japanese. For example, during that period of time, Japanese were normally rationed pork, while Taiwanese were only given a limited amount of lower grade meat. The possibility of better treatment for the Taiwanese was attractive, therefore many volunteered for service.²³ Even former Taiwan President Lee Teng-Hui (b. 1923) briefly served in the Imperial Japanese armed forces shortly before the end of WWII.²⁴

For the STU DPA production, the character of Captain Walker was legitimately deemed a Taiwanese Imperial Japan Serviceman, who along with his troops is captured by American troops and held until after Japan's surrender. Captain Walker's commanding officer was made to be completely Japanese. There is a slight error in the Pacific War's timeline of events for Taiwan in connection with the script of *The Who's Tommy*. The original script (true to history) tells that in 1941 sirens signal an air raid that is later accompanied by the sound of German aircrafts bombing London. Taiwan might have heard air raid sirens in 1941, but the country was not bombed by American forces until 1944.

In the first scene of the original script of *The Who's Tommy*, a British bomber is under construction in an arms factory. Many welders are seen working on the bomber, and the audience finds out that one of the welders is a woman (the soon to be Mrs. Walker). Historically, while men were away serving during WWII,

²² Ibid., 9.

²³ 台灣特別志願兵研究

<http://www.shs.edu.tw/works/essay/2005/10/2005103013170058.pdf>

²⁴ Tie Wee Tan, "Consolidating Separation: The Lee Teng-hui Administration and The Political Status of Taiwan," *Stanford Journal of East Asian Affairs* 3 (2003): 21, n1. There were a few thousand Taiwanese aborigines who served in the Imperial Japanese armed forces.

women of Britain, America, and Japan helped their respective nations in the war effort by working in factories on their home front. Much research shows that Taiwanese women and women of other Japanese colonies and territories were recruited by the Imperial Japanese armed forces to work in factories or as nurses, but were tragically forced into being comfort women for Japanese soldiers.²⁵ With Japan becoming more and more desperate for manpower towards the end of the war, it is probable that Taiwanese women were recruited to work in factories and then really did work in factories. This is deemed the case with the STU DPA production. The character Mrs. Walker is working on a Japanese bomber in a Taiwan arms factory. The Japanese flag is also seen displayed hanging from within the arms factory.

After Captain Walker and company are captured by American troops, there is a scene where two MIA²⁶/casualty notification officers arrive at Mrs. Walker's front door to deliver the news about her husband having gone missing. It is uncertain whether or not the Imperial Japanese armed forces used MIA/casualty notification officers within Taiwan. The STU military personnel did not believe so. There is the old story that until the day former Taiwan President Lee's father Lee Jin-Long (1899-1995) passed away, Lee Jin-Long was still waiting for formal notification regarding the whereabouts of his son Lee Teng-Chin, who fought and went MIA in the Philippines during the Pacific War.

In the middle of Act 1, there is a Christmas scene set in 1950 that starts with a service in church and ends with a Christmas party at the Walker's home. Christian religions (such as Protestantism and Catholicism) were the first religions to arrive in Taiwan from abroad.²⁷ Today, as they did in 1950, Christians make up about 4.5% of the total Taiwanese population.²⁸ There is no problem

²⁵ The Japanese military also abducted or recruited women by force.

²⁶ Missing in action

²⁷ "Christianity," adherents.com, http://www.adherents.com/Na/Na_170.html (accessed April 17, 2012).

²⁸ Central Intelligence Agency, "The World Factbook," cia.gov, <https://www.cia.gov/library/publications/the-world-factbook/geos/tw.html> (accessed April 17, 2012).

maintaining the Christmas scene for a Taiwanese *Tommy* story. Taiwan even had real Christmas trees in the 1950s, but they were only seen in church, not in the home. For the STU DPA production, the set for the Christmas scene simultaneously combined the church on one side of the stage and the Walker's home on the other. A Christmas tree was then placed as the pivot point shared by both sets, being the only prop that could visually depict Christmas for the audience.

Towards the end of Act 1, there is a scene set in 1956 where Mr. Walker²⁹ is coerced into taking his "deaf, dumb, and blind"⁵ son Tommy to see a woman who is said to have "the power to heal."³⁰ Upon meeting her, Mr. Walker sadly finds out that she is just a drug-addicted prostitute desperate for money to support her drug habit. The only form of hallucinogenic drugs found in Taiwan in the 1950s was the sniffing of glue and gasoline; not exactly an expensive or illegal drug. In the case of the STU DPA production, all drug references were completely eliminated. The woman (known as the Acid Queen) was characterized only as a prostitute.

In the middle of Act 2, there is a street scene set in 1961 where Uncle Ernie (Mr. Walker's older brother) is trying to sell to the press a photograph that he had taken of the cured Tommy. Uncle Ernie tries to sell the photograph for 50 British pounds but ends up trading the photograph for a bottle of scotch. For the Taiwanese *Tommy* story, Uncle Ernie tries to sell the photograph for 1000NT but ends up trading the photograph for a bottle of kaoliang. These differences between that of Britain and that of Taiwan were not supposed to involve a currency conversion rate, but just what would have been appropriate for Taiwan in 1961. In the same scene, Uncle Ernie also tries to bargain with a reporter by threatening to hand the photograph over to other competing newspaper firms. The original script lists the names of three British newspaper firms. For the Taiwanese *Tommy* story, the list was changed to include the three most famous newspapers of Taiwan during the 1960s. Following this street scene, there is a succession of scenes

²⁹ After the Pacific War is over, the character Captain Walker is then known as Mr. Walker.

³⁰ The Who, "Eyesight to the Blind," In *Tommy*, (Track 613013/4 and Decca DXSW 7205, 1969), vinyl recording.

spanning from 1961 to 1963 that make up a montage of journalism in reference to Tommy's recovery and his newly found fame. During the montage, a crowd of journalists (along with photographers) interviews various main characters. For these scenes, the script for the original *The Who's Tommy* calls for journalistic props such as note pads and pencils, microphones, tape recorders, photographic cameras, and television news cameras. The first television broadcast station and the first television news in Taiwan was established in 1962. Since television in Taiwan was in its beginning stages during this time period, the STU DPA production decided to remove the television news camera props from the scenes.

The script for the original *The Who's Tommy* calls for the British flag to be projected onto the stage backdrop at various points in the story for reasons of showing national identity as well as fashion. Many foreign countries have been found to enjoy the stylish factor of the British flag, be it on clothing, signs, posters, cars, etc.. The Taiwanese flag and even the American flag do not enjoy the same stylish equality. No flags were displayed in the STU DPA production except for the Japanese flag during the Pacific War segments.

The STU DPA production team included a student group of costume designers. Faculty member Liang-Yin Lin, who was responsible for the costume design group, researched and produced the styles of clothing, uniforms, and hair appropriate in Taiwan spanning the time period 1941-1960s. Most of the costumes were produced for those playing characters who are professionals in occupations such as a church minister, church choir members, security guards, paratroopers, soldiers, military officers, doctors, nurses, a judge, barristers, a psychiatrist, factory workers, police, detectives, reporters, and venders. Costumes were even produced depicting the styles worn by non-Taiwanese during the Pacific War, such as that of a Japanese commanding officer, or that of American troops.

Conclusion

Rock music emerged in the mid-1950s. The rock music of *Tommy* is that of the 1960s. Some might find it strange to hear sixties rock music accompanying

drama that takes place during WWII. This is especially true for senior-citizen audience members who actually served in WWII. Commonly, orchestral music accompanies historical drama that takes place prior to the 1950s. The pairing of pre-1950s historical drama with modern pop music is somewhat common and sometimes daring. Broadway shows by Andrew Lloyd Webber such as *Jesus Christ Superstar* (1971),³¹ *Phantom of the Opera* (1986),³² and *Joseph and the Amazing Technicolor Dreamcoat* (1968)³³ are famous for this, as well as films such as *Moulin Rouge* (2001),³⁴ *Mary Antoinette* (2006),³⁵ and *Inglourious Basterds* (2009).³⁶

The STU DPA was successful in helping Kaohsiung audiences to become more familiar with and to spread the fame of a band of The British Invasion that was previously unknown in Taiwan. The production presented Taiwan with a taste of the standard Broadway repertoire; a set level of musical-theater arts that the country must continue to achieve and excel beyond in the future. Taiwan has a very complex identity that still remains unsolved and a unique historical background that continues to be researched. The STU DPA production of *The Who's Tommy* allowed the audience as well as the actors to experience or relive an important historical change of identity for Taiwan, and hopefully helped to increase the awareness of Taiwan's current identity. The national issues for the original *Tommy* story set in Britain are much simpler. After WWII, all Western-European

³¹ Andrew Lloyd Webber, *Jesus Christ Superstar*, lyrics by Tim Rice (London: The Really Useful Group Ltd., 1971).

³² Andrew Lloyd Webber, *Phantom of the Opera*, lyrics by Charles Hart, additional lyrics by Richard Stilgoe (London: The Really Useful Group Ltd., 1986).

³³ Andrew Lloyd Webber, *Joseph and the Amazing Technicolor Dreamcoat*, lyrics by Tim Rice (London: The Really Useful Group Ltd., 1968).

³⁴ *Moulin Rouge* [Motion picture], directed by Baz Luhrmann (Twentieth Century Fox Film Corporation, 2001).

³⁵ *Mary Antoinette* [Motion picture], directed by Sofia Coppola (Columbia Pictures Corporation, 2006).

³⁶ *Inglourious Basterds* [Motion picture], directed by Quentin Tarantino (Universal Pictures, 2009). This film includes tracks, such as "Slaughter" by Billy Preston (1946-2006) and "Cat People [Putting Out the Fire]" by David Bowie (b. 1947), that exhibit pop music that postdates the film's accompanying scenes of which are set during the WWII period.

countries remained autonomous and all Eastern-European countries were taken under the control of the Soviet Union. The national issues of Taiwan pre- and post-WWII are much more complex, and Taiwan's identity still remains in a state of flux. Taiwanese actors playing characters from *The Who's Tommy* then have a greater challenge and a more meaningful experience when those characters are placed into the actors' own national history.

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The Who. *Tommy*. Track 613013/4 and Decca DXSW 7205, 1969. Vinyl recording.

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