

THE HARVARD-RADCLIFFE  
GILBERT & SULLIVAN PLAYERS  
PRESENT...

# THE MILK MADE

MAR. 24, 25, 26 @ 8PM & MAR. 26, 27 @ 2PM

AGASSIZ  
THEATER  
GENERAL  
ADMISSION \$15  
SENIORS/  
STUDENTS \$10  
(SEF ELIGIBLE)



Office for the Arts at Harvard

VISIT [HRGSP.ORG](http://HRGSP.ORG) FOR MORE INFO ON  
COVID SAFETY & SPECIAL EVENTS



LIBRETTIST: MIRA-ROSE KINGSBURY LEE '24  
LYRICIST: LYLENA ESTABINE '24  
STAGE DIRECTOR: VICTORIA GONG '23  
MUSIC DIRECTOR: KEAGAN YAP '25  
STAGE MANAGER: LUCAS WALSH '24  
PRODUCERS: CLARISSA BRIASCO-STEWART '24,  
OLYMPIA HATZILAMBROU '24, IAN SVETKEY '25,  
ABIGAIL WHITE '24

Latecomers

Latecomers will be seated at the discretion of the management.

Photography and Recording

Use of cameras and audio and video recording equipment is prohibited.

Restrooms

Restrooms are located in the basement. An additional wheelchair accessible restroom is located on the first floor.

Access for Patrons with Disabilities

Wheelchair accessible seating is available through the Harvard Box Office by telephone at 617.496.2222, TTY 617.495.1642, or in person. Agassiz Theatre is equipped with Assistive Listening Devices, which are available at the Box Office, one-half hour before performance time.

Harvard Box Office

Phone: 617.496.2222; TTY: 617.495.1642 [www.boxoffice.harvard.edu](http://www.boxoffice.harvard.edu)

On-Site Day Of Performance Sales

Typically open an hour prior to and fifteen minutes following start time.

Lost And Found

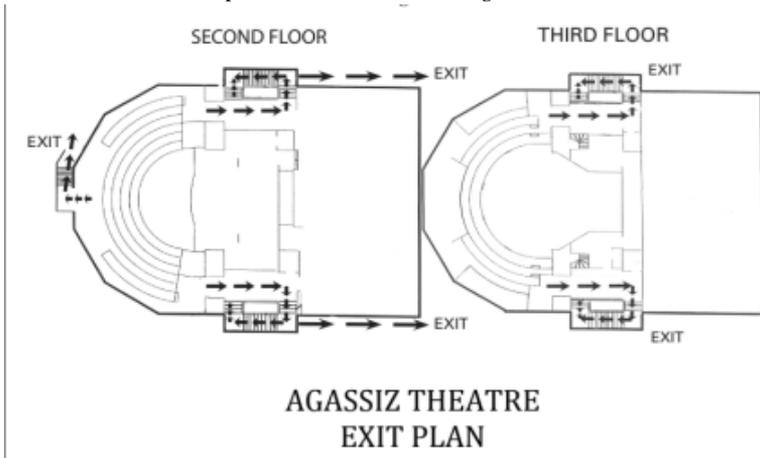
Call 617.495.8727 or visit the first floor Box Office. Harvard University is not responsible for lost or stolen property.

COVID-19 Protocol

Upon arrival, attendees must show either 1) a Harvard ID or 2) proof of vaccination. All attendees must wear a mask for the entire duration of the show and their visit to the Agassiz.

Office For The Arts Theatre Staff

Dana Knox, Manager of College Theater, Tom Morgan, Director for College Theater Programs, Frederick Frank, Dance and Theater Production Technician, Jason Govostes, Harvard Box Office Manager of Operations and Student Ticketing Services



# THE NATIONAL ANTHEM OF THE UNITED KINGDOM

God Save the Queen  
God save our gracious Queen,  
Long live our noble Queen,  
God save the Queen!  
Send her victorious,  
Happy and glorious,  
Long to reign over us;  
God save the Queen!

---

## THE HARVARD-RADCLIFFE GILBERT & SULLIVAN PLAYERS BOARD OF DIRECTORS

Clarissa R. Briasco-Stewart '24, Co-President  
Olympia M. A. Hatzilambrou '24, Co-President  
Abigail R. White '24, Secretary  
Emma C. Kay '23, Treasurer  
Jasmyne B. Roberts '24, Assistant Treasurer

Amanda S. Gonzalez-Pilato '21	Ria Dhull '23
Ben A. S. K. Topa '22	Nadine A. Jackson '23
Benjamin J. Porteous '22	Sophie Kim '24
Oliver L. Riskin-Kutz '22	Ellie M. Powell '25
Ruth H. M. Jaensubhakij '22	

---

The Harvard-Radcliffe Gilbert and Sullivan Players is an independent, non-profit undergraduate organization which has dedicated itself to performing Gilbert & Sullivan operettas since 1956. We perform two shows from the G&S canon every year at the Agassiz Theater in Radcliffe Yard. The Board of Directors is a group of about fifteen undergraduates who preserve the continuity of the organization from year to year. The Board chooses the shows, selects the directors, provides producers, and plans events for the audience and the company.

Radcliffe has supported undergraduate theatre since 1884, when the Idler Club, an all-female theatrical group, was founded. Radcliffe provides Agassiz Theatre, built in 1904, to undergraduates

as a try-out house for plays which students select, direct, produce, perform and sometimes write. Continuing Radcliffe's traditional interest in creative thinking and new ideas, Agassiz Theatre today involves 700 undergraduates annually in productions on its stage. Agassiz Theatre is managed by the Office for the Arts at Harvard.

## A NOTE FROM THE PRESIDENTS

Welcome to our spring 2022 production of *The Milk Made; or, The Friend of Anarchy*, the result of our year-long Rewrite Project! Our stage director, Victoria Gong '23, and music director, Keagan Yap '25, along with our incredible producers, Abigail White '24 and Ian Svetkey '25, have all been working tirelessly to put together a charming and entertaining tale of love, anarchy, and dairy.

The goal of the Rewrite Project was to replace *The Mikado* in this year's rotation of Gilbert and Sullivan's "big three" works, and to uplift the voices of communities that have been harmed by *The Mikado*'s characterization. We as an organization are deeply passionate about this project, and our librettist and lyricist, Mira-Rose Kingsbury-Lee '24 and LyLena Estabine '24, dedicated themselves during the spring 2021 semester to creating a show that perfectly encompassed the Rewrite Project's mission. After our year of virtual productions in 2020-2021, we are delighted to be debuting this initiative in person. A sincere thank-you to all of our patrons for their support throughout the pandemic; with your help, we hope to continue sharing the works of Gilbert & Sullivan for many years to come.

This semester, we hoped to inch ever closer to the utopia of resuming theater as normal, but the COVID-19 pandemic has continued to place heavy burdens on our production process. Despite this, the dedication and enthusiasm of our talented cast, staff, and orchestra has prevailed, and we are eager to share with you all the results of our work! Following the evening performance on Friday, March 25th, we will have a brief Alumni Reception on the ground floor, where audience members can greet members of our cast and staff and reminisce about past HRG&SP productions. On Saturday, March 26th, after our Milk & Cookies Matinee, children of all ages will be invited to meet our cast and join us outside on the steps of the theater for complimentary milk and cookies.

If you have questions or are interested in finding out more about our organization, feel free to visit our website, [hrgsp.org](http://hrgsp.org). A plethora of pictures and posters from past shows and information about our current show awaits you, as well as more information about the Rewrite Project and this show. And if you can't get enough Gilbert & Sullivan, we invite you to watch recordings of some of our past performances on our YouTube channel.

Enjoy the show, and we hope to see you in the fall, when we'll be putting up a production of *Iolanthe; or, The Peer and the Peri*!

With regards,

Clarissa R. Briasco-Stewart '24 and Olympia M. A. Hatzilambrou '24  
Co-Presidents, HRG&SP

## A NOTE FROM THE LIBRETTIST

Welcome to the world premiere of *The Milk Made; or, The Friend of Anarchy!* It's been such a pleasure and honor to see this show come to fruition, and we're absolutely thrilled that you're joining us today in-person at the Agassiz Theatre.

The marvelous LyLena Estabine and I were brought on by the Harvard-Radcliffe Gilbert & Sullivan Players in February 2021, with the aim of telling a contemporary story that gave a voice to those traditionally unrepresented by the G&S canon. In particular, we were looking to replace *The Mikado*, a show notorious for misrepresenting and marginalizing people of color, particularly those of Asian descent. *The Mikado* features some of the most iconic songs ever written by the dynamic duo, including "Three Little Maids From School Are We" and "As Some Day It May Happen (I've Got a Little List)." And, less fortunately, it also features heavily stereotypical character names (Pooh-Bah and Pish-Tush being notable examples), racially-charged depictions of a 'backwards' culture, and a tendency to skew towards orientalism.

*The Mikado* is nominally set in Japan, but, as many critics have noted, is at its core a critique of British politics. In *The Milk Made*, we wanted to reverse that: instead of putting Britain in Asia, we brought Asia to Britain, imagining a Chinese-run London in the year 3070. In this fictional future, the Emperor's palaces look out over the Thames, and the aristocrats observe traditional Chinese customs. Though we've altered some traditional elements of the canon in "The Milk Made," the bizarre adventures and eleven o'clock epiphanies for which G&S are known still remain.

Before the show starts – we would like to thank our mentors through the writing process, the fantastic Jessica Wu and Amara Brady, whose guidance and feedback have been invaluable. We are also profoundly grateful to the HRG&SP Board, in particular the G&S Rewrite Committee of Olympia Hatzilambrou, Ben Topa, and Ruth Jaensubhakij, for their continuous and patient support.

We hope you enjoy the show!

Mira-Rose Kingsbury Lee '24, Librettist

## A NOTE FROM THE DIRECTORS

Directing an original musical is an incredibly liberating experience, not only because we're not burdened with centuries of history to do things the "right" way, but also because with *The Milk Made*, we're telling an inherently Asian American story, featuring Asian faces and voices. You might ask why we wrote and performed *this particular* show in response and in alternative to *The Mikado*, and the answer is just because. It is more important to have a show where the people in charge of the narrative are of the same culture it represents, than for those people to be the butt of a joke. We know this show will not go down in history for being the most influential, but we know definitely that it feels the most authentic because everyone involved worked and strived and researched and asked questions to make it so. We hope that we made this abundantly clear through our words and actions: no one needs to be anything more or less than themselves.

*The Milk Made* is not anything anyone would expect it to be. We discovered that through trial and error in the rehearsal room, through accidentally making the show's leading couple queer during casting, through (Keagan) staying up countless hours writing orchestrations that beautifully showcase the most breathtaking parts from Gilbert & Sullivan's original compositions. The music in the show still pays homage to G&S while respecting and reflecting Chinese culture, the newly composed overture especially.

Putting on this show has been a most memorable learning process for us. We have so many people to thank, each of which we could not have been here without. Our stage manager, Lucas, our producers, Abby, Olympia, Clarissa, and Ian, our set designers and technical directors and other amazing technical staff, Aurora, Evan, Yuen Ler, Kellie, Phoebe, Bettie, Caitlin, Suzie, and Ryan. And now, you. Thank you so much for being here with us on this musical, silly, awe-inspiring journey, and please, enjoy the show.

Victoria Gong '23, Stage Director

Keagan Yap '25, Music Director

## THE ARGUMENT

At the top of Act I, we're introduced to Wang Zihao, a boat worker, who is helping to transport a ferry full of elites to the palace so that the Emperor can assign them all to be matched in marriage with elites from other noble families. However, Zihao and one of the elites, Fu Hualin, fall in love at first sight. Once she returns home, Zihao laments to her sister, Wang Rou, who decides she will construct a scheme to get the Emperor to agree to match her sister and Hualin together. Doing so also might also get her a step closer to her lifelong dream of being a goat herder.

On the way to the Emperor's palace, Rou encounters Shing, the leader of a ragtag band of anarchists. They are planning to storm the palace to demand that the working class have access to dairy, which is reserved for the elites. Rou agrees to help him, since it is convenient for her plan, and they part ways to enter the palace through different doors, whereupon Shing is immediately captured by palace guards. Rou enters uncontested, and encounters Hualin, who tells her that she can accomplish her goal by stealing the books that the Emperor uses for matchmaking. Upon learning of Shing's capture, Rou goes to the anarchists' meeting place, a seedy bar, and convinces them to go to the palace with her to break him out of prison. There, she meets Ho Win, the head of the palace guard, who is suspicious, but Hualin appears and orders him to release Shing.

Later, Zihao interrupts a meeting between Hualin and a suitor, Lord Yang. Singing of her love, Hualin promises Zihao that she will marry her if Rou can convince the Emperor. Meanwhile, Rou, feeling frustrated, questions the anarchists' motives, but they encourage her to keep going. They infiltrate the palace and find the matchmaking books.

Act II opens with Zihao on the boats singing of her hopeless love. She sees an opportunity when Lord Yang sheds his robe and leaves it on the deck. Disguising herself as Lord Yang, Zihao enters the palace with Rou and encounters Hualin, who does not recognize her. They have a long conversation that fills Hualin with hope for her marriage to Yang, a hope which is crushed when Hualin discovers that "Yang" is actually Zihao. She sends Zihao away.

Back at the bar, Rou and Zihao discover from the matchmaking books that their father was actually an elite, making Zihao eligible to marry Hualin. They try to storm the palace with the anarchists to relay this information, but are captured by Ho Win. With the books found in their possession, they are all sentenced to death. Seeing no hope, Rou laments.

Hualin rescues them and they storm the palace again, only to get captured again. This time, the Emperor intervenes and Rou explains the situation, mentioning her newfound nobility. The Emperor grants Zihao's request to marry Hualin, Rou's request to herd goats, and the anarchists' request to taste dairy, though they find that they are lactose intolerant. When Rou points out that the Emperor himself doesn't have a match, he matches himself with Ho Win. All is well.

# SYNOPSIS OF SONGS

## Act I

1. On the boats (*"We sail the ocean blue" from H.M.S. Pinafore*) (Zihao, Shing, Sailors, Anarchists)
  2. Fu Hualin (*"Buttercup" from H.M.S. Pinafore*) (Hualin)
3. Could this be love? (*"Nightingale" from H.M.S. Pinafore*) (Zihao, Hualin, Chorus)
  4. Wang Zihao (*"A maiden fair to see" from H.M.S. Pinafore*) (Zihao, Chorus)
5. They intend to send a wire to the moon (*"Gently, gently" from Princess Ida*) (Rou, Chorus)
6. I am an anarchist (*"Oh, better far to live and die" from The Pirates of Penzance*) (Shing, Anarchists)
7. Rules for conduct (*"Things are seldom what they seem" from H.M.S. Pinafore*) (Rou, Hualin)
  8. My heart (*"The hours creep apace" from H.M.S. Pinafore*) (Hualin)
9. Dairy for all! (*"When the foeman bares his steel" from The Pirates of Penzance*) (Rou, Anarchists)
10. We sneak ourselves (*"With cat-like tread" from The Pirates of Penzance*) (Anarchists)

## Act II

11. Fool everyone (*"Can I survive this overbearing" from H.M.S. Pinafore*) (Zihao, Elites, Sailors)
  12. To be elite (*"When I was a lad" from H.M.S. Pinafore*) (Zihao, Hualin, Chorus)
13. Impossible! (*"If you give me your attention" from Princess Ida*) (Rou, Zihao, Chorus)
14. Ho Win's victory (*"Let all your doubts take wing" from Utopia, Limited*) (Ho Win, Lackeys)
15. Pairs or doubles (*"Society has quite forsaken" from Utopia, Limited*) (Emperor, Chorus)
  16. I dreamed of herding goats (*"I built upon a rock" from Princess Ida*) (Rou)
17. We march for dairy (*"A rollicking band of pirates we" from The Pirates of Penzance*) (Ho Win, Shing, Anarchists, Lackeys)
  18. I can't believe it (*"With joy abiding" from Princess Ida*) (Rou, Chorus)
19. Dairy for all, part two (*"Poor wandering ones" from The Pirates of Penzance*) (Shing, Rou, Anarchists)
20. Never did I realize (*"There's a little group of isles beyond the wave" from Utopia, Limited*) (All)
21. Oh, here comes Wang Zihao (*"Oh joy, oh rapture unforeseen!" from H.M.S. Pinafore*) (Zihao, Hualin, Sailors)
22. Finale (*from numbers from multiple Gilbert & Sullivan shows*) (All)

## CAST

Alina Dong '23.....	Wang Rou
Caren Koh '24.....	Wang Zihao
Katherine Vandermel '25.....	Fu Hualin
Ines Hynett '23.....	Ho Win
Chung-Yi See '22.....	Shing
Michael Yin '22.....	Emperor/Lord Yang
Lauren Baehr '23.....	Lackey/Boat Worker
Lauren Xu '24.....	Attendant/Lackey
Jennifer Su '24.....	Attendant/Lackey
Cas Li '25.....	Anarchist/Boat Worker
Lucy He '23.....	Anarchist/Boat Worker
Julia Paolillo GSE.....	Anarchist/Boat Worker

## STAFF

Mira-Rose Kingsbury Lee '24.....	Librettist
LyLena Estabine '24.....	Lyricist
Victoria Gong '23.....	Stage Director
Keagan Yap '25.....	Music Director
Lucas Walsh '24.....	Stage Manager
Olympia Hatzilambrou '24.....	Technical Producer
Abigail White '24.....	Cast Producer
Ian Svetkey '25.....	Orchestra Producer
Clarissa Briasco-Stewart '24.....	Production Advisor
Hyuntae Choi '24.....	Assistant Music Director
Susanna Freudenheim '25.....	Assistant Stage Manager
Yuen Ler Chow '25.....	Technical Director
Evan Howard '24.....	Assistant Technical Director
Kelly Liu '25.....	Set Designer
Aurora Yin '25.....	Set Designer/Paint Charge
Phoebe Barr '24.....	Lighting Designer
Sophia Wang '25.....	Assistant Lighting Designer

Jasmyne Roberts '24.....Sound Designer  
Caitlin Paul '24.....Props Designer  
Ryan Golemme '23.....Costume Designer  
Bettie Closs '25.....Hair & Makeup Designer  
Caren Koh '24.....Poster/Program Designer  
Lauren Xu '24.....Publicity Manager  
Oliver Cheng '24.....Paint Crew

## **ORCHESTRA**

Thomas Kaminsky '24.....Flute  
Janny Liao '25.....Flute  
Dora Woodruff '24.....Oboe  
Nicole Mejía '22.....Clarinet  
Paul Tamburro '22.....Trombone  
Dina Zeldin '25.....Piano  
Laurel Barnett '25.....Violin  
Ari Firester '25.....Violin  
Fiona Abney-McPeck '25.....Violin  
Justin Xu '25.....Viola  
Saiajay Chigurupati '22.....Percussion

**Alina Dong** (Wang Rou) is a Kirkland junior from Houston, TX studying Ec and CS. Along with occasionally enjoying a nice glass of oat milk, she loves singing opera with HCO, dancing with AADT, and sporting her HCCG Patagonia.

**Caren Koh** (Wang Zihao) is a sophomore in Pfoho studying English on the pre-med track. When she's not sneaking into palaces or trying to woo a princess, she's stealing chocolate milk from the dining hall.

**Katherine Vandermel** (Fu Hualin) is a first-year living in Apley Court. On campus, she is also a part of the Harvard College Opera Society, The Harvard Crimson Business Board, and club swim team. She enjoys toasted croissants.

**Ines Hynett** (Ho Win) is a junior in Leverett House.

**Chung-Yi See** (Shing) loves Economics, Adams House, his friends and family, and milk. Boy, does he love milk. Not that oat gruel, out there in the city. Dairy. Real milk.

**Michael Yin** (Emperor/Lord Yang) is a proud Thropstar/thaut from MD. He enjoys singing with the Veritones, writing sad love songs, and (badly) teaching boxing. He is grateful for his block, friends, family, mentors, and gf; without them, he would legit be getting wasted on oat milk and ranting about pairs and doubles.

**Lauren Baehr** (Sailor/Lackey) is pursuing a JC and a secondary in the humanities and social sciences, is happy to have an activity where this bio is the longest thing she has been required to write, and is sinking into a Sailor's industry and a Lackey's pseudo-military march.

**Lauren Xu** (Attendant/Lackey) is a sophomore studying Psychology with a secondary in Theater, Dance, and Media. Outside of theater, she enjoys dancing and singing. This is her third show with G&S, and she hopes you enjoy!

**Jennifer Su** (Attendant/Lackey) is a sophomore in Lowell House studying economics. She likes to play the flute and discover new boba stores. She is super excited to be part of her first ever musical with The Milk Made!

**Cas Li** (Anarchist/Boat Worker) is thrilled to be making their G&S debut! Other credits include ASAP's Legally Blonde (Ensemble) and 52! (co-director & co-writer). Cas is a first-year at Harvard College studying Computer Science and Theater, Dance, and Media.

**Lucy He** (Anarchist/Boat Worker) is a junior in Winthrop House studying computer science & math. Besides theater, she enjoys reading, traveling, and TFing. She's also a foodie and milk is, obviously, her favorite beverage.

**Julia Paolillo** (Anarchist/Boat Worker) is a student at the Harvard Graduate School of Education.

**Mira-Rose Kingsbury Lee** (Librettist) is a sophomore in Dunster House studying Human Evolutionary Biology. One of the longest-running traditions in her household is the cheerful greeting of “永远牛奶” at New Year's; her family is proud to see it continued here today.

**LyLena Estabine** (Lyricist) is a sophomore in Lowell, the founder of New Songs Theatricals, and a sociology student. She likes imagining how Marxist ideas on power could empower the fight against environmental and food injustices. In her free time, she is a singer-songwriter and playwright who loves to nurture her special connection with goats and talk about her recent dairy intolerance healing.

**Victoria Gong** (Stage Director) is a junior in Winthrop House. Much like the HOVNÄS lamp, she is decorative but also soft and comfortable, featuring lights that shimmer and sparkle in the dark like a starry night or swarm of fireflies.

**Keagan Yap** (Music Director) is a first-year in 20 Prescott. Like the FLINSHULT armchair, he has softly sloping armrests and cone-shaped wooden legs, and suits any room in the home, made for comfortable relaxing after a long day at work.

**Lucas Walsh** (Stage Manager) is a sophomore concentrating in government who spends his time writing for the Crimson, working on policy projects, and doing tech work for Harvard theatre. He has been doing acting and tech since high school and loves the theatre community!

**Olympia Hatzilambrou** (Technical Producer) is a sophomore in Quincy House with a love of bacteria and a fierce commitment to Wiktionary. You may have seen her last semester as Mabel in *Pirates*, but she also really enjoys writing emails, buying candy, and using a staple gun.

**Abigail White** (Cast Producer) is a sophomore in Leverett House studying Integrative Biology and Theater, Dance & Media. She is also Secretary of the HRG&SP Board. Thank you to everyone involved in *The Milk Made* and family and friends for their love and support!

**Ian Svetkey** (Orchestra Producer) is producing *The Milk Made* to one-up the world for giving him a dairy allergy.

**Clarissa Briasco-Stewart** (Production Advisor) could really use a nice mug of tea and a nap, or, failing that, several hours of uninterrupted dark time in the Ag playing with lights.

**Hyuntae Choi** (Assistant Music Director) is a sophomore in Leverett studying Economics. He enjoys organizing concerts as Co-President of the Harvard College Piano Society. He also plays piano for the Jazz Combo Initiative.

**Susanna Freudenheim** (Assistant Stage Manager) is a first-year in Mower and not yet sure what she's studying. She loves pickles, navy-coloured jumpers, the film Moonstruck, and all kinds of theatre so she is so excited to be assistant stage managing this production!

**Yuen Ler Chow** (Technical Director) is a first-year in Holworthy (will be in Pfoho!) studying computer science and statistics. He is a first time TD. Yuen Ler likes using a drill because the drill goes vroom vroom. He also likes wood.

**Evan Howard** (Assistant Technical Director) is a sophomore in Dunster studying Computer Science. He is a first time technical director who has had a blast working on the set and is excited for this show and future shows on campus!

**Kelly Liu** (Co-Set Designer) is a first-year in Straus Hall looking to study sociology. In her free time she likes to cook, draw, and desperately attempt to learn how to bake. She's also been trying to rollerblade more, but that hasn't been entirely successful.

**Aurora Yin** (Co-Set Designer/Paint Charge) is a first year in Canaday who might be studying philosophy. When not painting in theatre, she can be found drinking very beloved and top-notch oat milk in the dining hall. She also hopes that you enjoy the show!

**Phoebe Barr** (Lighting Designer) is a Lowell sophomore, Hist & Lit concentrator, and riddle-dispensing troll lurking under a bridge. She likes to write, read, and make way-too-elaborate conlangs while she's procrastinating on her homework. Sometimes she also does stand-up comedy.

**Sophia Wang** (Assistant Lighting Designer) is a first-year in Thayer (soon to be Leverett) who enjoys creating art and spends an unhealthy amount of time attempting to recreate the taste of Peet's Iced Vanilla Latte (with oat milk) in Annenberg. Oat Milk or Soy Milk > Whole Milk 🥛

**Jasmyne Roberts** (Sound Designer) is a sophomore in Leverett House. She is also the Assistant Treasurer of the Harvard-Radcliffe Gilbert & Sullivan Players.

**Caitlin Paul** (Props Designer) is a sophomore in Winthrop House.

**Ryan Golemme** (Costume Designer) is a junior in Leverett House.

**Bettie Closs** (Hair & Makeup Designer) is a North Carolina native who loves working with textiles and cosplay materials, a subject that has captivated her since elementary school when she would make her own Halloween costumes. She is pretty silly but in her humble opinion does excellent work.

**Oliver Cheng** (Paint Crew) is a sophomore in Quincy House.

**Thomas Kaminsky** (Flute) is a sophomore in Dunster House studying Statistics. In his free time, he enjoys making gingerbread houses and having a dog.

**Janny Liao** (Flute) is a freshman in Grays Hall studying Human Developmental and Regenerative Biology. Some things she likes are cells, naps, friends, and soft serve. Her favorite type of milk is bagged Canadian milk.

**Dora Woodruff** (Oboe) is a sophomore in Quincy House.

**Nicole Mejía** (Clarinet) is a senior in Quincy House.

**Paul Tamburro** (Trombone) is a senior in Lowell House.

**Dina Zeldin** (Piano) might declare Applied Math but she only won 2048 for the first time this calendar year so she's reconsidering.

**Laurel Barnett** (Violin) is a first-year in Matthews (next year Mather!) studying physics and math. She enjoys playing the violin in BachSoc and pit orchestras, composing and arranging music, and running. Her dairy unpopular opinion is that cottage cheese is utterly superior to any type of yogurt.

**Ari Firester** (Violin) is a first-year in Holworthy Hall.

**Fiona Abney-McPeck** (Violin) is a freshman planning on studying math and physics. Besides playing violin, she likes to read, compose music, eat chocolate ice cream, and stare at the Charles River.

**Justin Xu** (Viola) is from Delaware, is a first-year, and plays viola.

**Saiajay Chigurupati** (Percussion) keyboard go brrr

# **THE CAST, STAFF AND CREW WOULD LIKE TO THANK. . .**

Dana Knox, Thomas Morgan, Frederick Frank, Jason Govostes, and  
the Agassiz staff,  
The Harvard-Radcliffe Gilbert & Sullivan Players Board,  
Sebastian and Jillian for being the best roommates,  
My blockmates Anna and Lily for encouraging me to audition!!  
OFA; Ghungroo; Victoria, Keagan, and Lucas for being absolutely  
amazing; LyLena and Mira for their wonderful creation,  
Amara Brady, Jessica Wu, Derek Miller, Yuxiao Du, Ying-Chieh  
Wang,  
Ghungroo's fabulous lighting plot, Clarissa Briasco-Stewart and Finn  
Bamber for teaching me everything I know about lights,  
Keagan Yap (best musical director & nicest Canadian ever),  
The Harvard Chinese Language Program, and  
My friends and family for supporting my musical and artistic  
pursuits. A special shoutout goes to my blockmates, the pals in  
Thirsty Thursdays, the Veritones, and Jen. Thank you for being my  
pillars in college.

## **WITH ADDITIONAL THANKS TO. . .**

Cas' rant Twitter, BoFA (deez finance internships that Alina has),  
regular PCR testing,  
Keagan's future MMA fighter self as trained by Caren and Michael,  
Lucas' authoritative and trustworthy voice,  
Lucas' fun daily emails,  
the creative team's thing for feet,  
W. S. Gilbert and Arthur Sullivan for writing songs or whatever,  
Michael's voices for the Emperor and Lord Yang,  
my parents for blessing me with the unlikely genetic ability to be lactose tolerant,  
FAP (get your head out of the gutter),  
the absolute unit that is Thaucus,  
whoever looked at a cow teat and thought "hey what if I just...,"  
the few special chairs in Lowell B12 that DO NOT have folding desks attached,  
whoever is kind enough to put this very late google form response into the special thanks  
section (if it in fact makes it into the program),  
gilk & pilk, mini snickers scrabble,  
Keagan's spotify playlists,  
Victoria Gong for the queerification of the 19th-century British operetta,  
first years who got quadded,  
and last but not least, milk!! Dairy for all!!

# Join the Harvard-Radcliffe Gilbert & Sullivan Players in Fall 2022 as we put on *Iolanthe; or, the Peer and the Peri!*

*Iolanthe* (1882) is one of W.S. Gilbert and Arthur Sullivan's most famous works, satirizing the British parliament and featuring immortal fairies and a healthy dose of absurd romantic plotlines. We hope to see you there!

We would like to thank our members, alumni, and patrons for their continued support of our organization. If you have questions about getting involved with HRG&SP or would like to learn more, please see our website [hrfsp.org](http://hrfsp.org) or email [hrfsp.president@gmail.com](mailto:hrfsp.president@gmail.com).

