

THE MIT

Gilbert & Sullivan

PLAYERS

proudly present

J Gondolieri

[The Gondoliers]

or

The King of Barataria



Libretto di

Giuglielmo S. Gilberto

Musica di

Don Arturo Sullivani

Producer

Stephanie C. Wang '02

Music Director

Todd Neal

Stage Director

Erik Lars Myers

Vocal Director

Katherine Bryant

12–20 Aprile 2002

La Sala de Puerto Rico ☞ *L'Istituto di Tecnologia di Massachusetts*

Dear audience member,

Thank you for coming to see this, the fourth show I've directed for MIT's Gilbert and Sullivan Players. As the shows that I've directed have spanned over the past four years, the people that I knew as freshmen are now graduating and entering a new phase of their lives. I will miss them dearly, and if you see them around (they have '02 listed after their names in the program), please wish them well for their journey ahead.

In this time of change, I thought it might be somewhat appropriate to make a few small confessions in addition to my normal Director's Note.

First, I believe it's important to confess that before my shows with MITG&SP, I didn't know anything about Gilbert and Sullivan or their shows, aside from a brief stint with *The Mikado* in college. In past Gilbert and Sullivans that I've directed, I've experimented with G&S's unique style in order to grow my understanding (much to some people's chagrin, at times, I'm sure), and I'm pleased to say that this show more closely follows what may be seen as traditional Gilbert and Sullivan.

The original production of *The Gondoliers or the King of Barataria*, however, was first produced on December 7, 1889 (a day that will live in infamy). We are a different cast and audience in different circumstances. I have tried to focus on the situational comedy, rather than the political issues so prevalent in the show—ones that a modern-day American audience may not identify with as closely as did the audience of the 1889 production. Class issues were one of W.S. Gilbert's favorite topics, as can be seen in most of G&S's other works. Gilbert is said to have noted about this show, "I'm told that the public like the topsy-turvy best, so this time they are going to get it." Indeed, so you have. I hope you find the outcome enjoyable.

My second confession is that prior to working with MITG&SP, I had very little experience working with musicals or large casts. In this show (as well as past ones!) I've been blessed with a fantastically talented cast, co-directorial staff and production staff that have made my learning experience a very easy one. I would like to invite you, the audience member, to take a moment to appreciate the incredible amount of hard work that every single member of the cast, production staff, orchestra, and crew has put into this show. It has been a beautiful testament to the magic of theatre that so many people

Please...

Remember to silence all small beeping devices (cell phones, pagers, Palm Pilots).

No flash photography during the performance.
(Stop by to greet your favorite actors afterwards instead.)

Visit our refreshment stand during the 15-minute intermission.

Enjoy the show!

The Cast and Crew

from so many varying backgrounds have come together and worked so solidly as a team to present this show for you.

My third, and final, confession is that I could not have done this alone. (And yes, this is my moment to thank people.) My thanks to my co-directors Kat Bryant and Todd Neal for their help musically; the show sounds magnificent, as I think you'll agree. My thanks to my Improv buddies whom I have so steadfastly ignored for the past 10 weeks—sorry guys, I'll be back soon. My thanks to my volleyball team, who give me an excuse to take a day off every week and exercise. Go Team 5! My thanks to my co-workers at Digi-Block for putting up with my antics and exhaustion. My thanks to my parents for never telling me that theater was a bad extracurricular activity when I was young. My thanks to my friends Tadd and Alison for seeing me once or twice during this madhouse we call a production schedule and not asking me how it was going. My thanks to my lovely roommate Grace Webber for keeping me awake, fed, caffeinated, out of jail, and even occasionally inebriated. My thanks to my Stage Managers Matt and Maggie for being half of my brain these past several weeks; if there's any reason that I'm still alive, it's because of those two. My thanks to Deborah Gaz for her love and support from across the sea. My extra-special thanks to my cast for being such a fantastic pleasure to work with. And finally, my thanks to you, the audience member, for coming to see *The Gondoliers* or *The King of Barataria*.

Enjoy.


Erik Lars Myers, a.k.a. El Direktor

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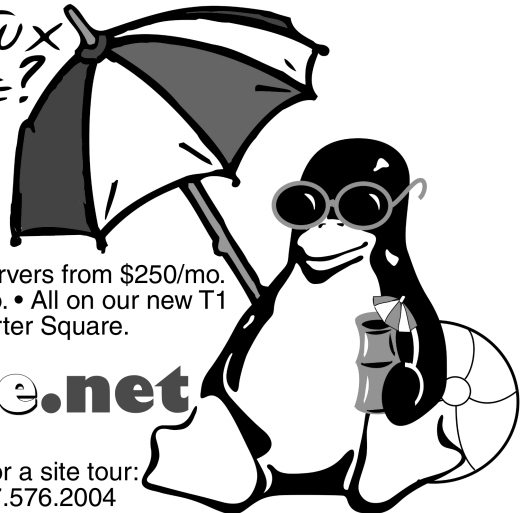
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Personale di Produzione

PRODUCTION STAFF

Producer	Stephanie C. Wang '02
Stage Director	Erik Lars Myers
Music Director	Todd Neal
Vocal Director	Katherine Bryant
Assistant Vocal Director	Bette Weinberg '02
Stage Manager	Matthew Breton
Assistant Stage Manager	Margaretta Tioyakin
Casting Consultant	Bridget Copley G
Technical Director	Joel Herda
Assistant Technical Director	Catherine Havasi '03
Set Designer	Catherine Havasi '03
Master Carpenter	Rachel Caileff '95
Assistant Master Carpenter	Aaron Block
Shipwright	Larry C. Stone C
Set Painter	Amie Strong '95/C
Set Crew	Mimi Cukier G, Laura Dean '00, Darlene Ford, Nancy Horn, Will Kuhlman G, Micha Rieser, Dan Ritter, Jonathon Weiss '93, Paul-Gabriel Wiener '0x, <i>Gondoliers</i> Cast and Production Staff
Set Shop Manager	Larry C. Stone C
Lighting Designer	Mike Bromberg '70
Assistant Lighting Designer	Matthew Breton
Master Electrician	Brian Trimmer G
Assistant Master Electrician	Jessica Lord '05
Light Board Operators	Ky Lowenhaupt C, Carol Novitsky '81
Lighting Crew	Steven Alpert '05, Catherine Havasi '03, Webster Heffern '05, Will Kuhlman G, Ky Lowenhaupt C, Rob Morrison '96, Stephanie Wang '02, Paul-Gabriel Wiener '0x
Costume Designer	Callie Hastings
Seamstress	Elizabeth Lear C
Makeup Manager	Erik Lars Myers
Choreographer	Reba Lawless
Props Mistress	Stephanie C. Wang '02
Publicity Manager/Graphic Designer	Paiyarut "Jean" Kanjanavaikoon '02
Orchestra Manager	Jennie Hango G '98
Rehearsal Pianists	Mike Bromberg '70, Carol Novitsky '81, Jeremy Sawicki '99, Mark Seelig, Stuart Stanton G
Program Designer	Erica Schultz C
House Manager	Ken Raeburn '88
Ticket Manager	David Euresti '01/G

Dramatis Personae

CAST OF CHARACTERS

THE DUKE OF PLAZA-TORO (a Grandee of Spain)	Brian Bermack '95
LUIZ (his attendant)	David Euresti '01/G
DON ALHAMBRA DEL BOLERO (the Grand Inquisitor)	Webster Heffern '05
Venetian Gondoliers:	
MARCO PALMIERI	Stuart Stanton G
GIUSEPPE PALMIERI	Domenick Freda
ANTONIO	Robert Morrison '96
FRANCESCO	Nick Bozard '03
GIORGIO	Tom Giordano
ANNIBALE	Matthew Morse
Gondoliers	Pete Cocaine, Bill Meehan, Eric Tung '04
THE DUCHESS OF PLAZA-TORO	Jacquie Felton '04
CASILDA (her Daughter)	Mandy Feiler
Contadine:	
GIANETTA	Amanda White
TESSA	Jennifer Hazel
FIAMETTA	Reba Lawless
VITTORIA	Sonya Tang '04
GIULIA	Sarah Ficke
Contadine	Kate Cunningham, Emily Hanna '99, Stephanie C. Wang '02, Grace Webber '01
INEZ	Randi Kestin C

Strumenti

ORCHESTRA

Violin

Johanna Bobrow '99
Amittai Axelrod '01/'02
Mimi Cukier G
Jeff Chan C
Jennifer Clay '03
Steve Alpert '05

Viola

Leo Mayer
Michael O'Kelly G

Cello

Jenny Meanwell G

Bass

Sarah Hudson '05

Flute

Hangyul Chung '05
Matt Sakai '97

Piccolo

Matt Sakai '97

Oboe

Alden Hayashi

Bassoon

Udhay Krishnan '05

Clarinet

Eric Mumpower '0x
Ian Shay '92/'94/'98/'01
Will Kuhlman G

Horn

Tracy Walsh

Trumpet

Nick Bozard '03

Trombone

Bill Sommerfeld '88
Laura Dean '00

Percussion

Jennie Hango '98
Mike Matczynski '05

Atto Uno ~ The Piazzetta ~ Venice

- No. 1. List and Learn Gondoliers, Contadine,
Fiametta, Vittoria, Giulia, Antonio, Francesco, Giorgio,
Marco, Giuseppe, Tessa, Gianetta
- No. 2. From the Sunny Spanish Shore Duke, Duchess, Casilda, Luiz
- No. 3. In Enterprise of Martial Kind Duke, Duchess, Casilda, Luiz
- No. 4. O Rapture, When Alone Together Casilda, Luiz
- No. 5. There Was a Time Casilda, Luiz
- No. 6. I Stole the Prince Don Alhambra, Duke, Duchess, Casilda, Luiz
- No. 7. But, Bless My Heart Casilda, Don Alhambra
- No. 8. Try We Life-Long Duke, Duchess, Casilda, Luiz, Don Alhambra
- No. 9. Bridegroom and Bride Tessa, Contadine, Gondoliers
- No. 10. Kind Sir, You Cannot Have the Heart Ensemble

Atto Due ~ Pavilion in the Palace of Barataria ~ Three months later

- No. 11. Of Happiness the Very Pith Marco, Giuseppe, Gondoliers
- No. 12. Rising Early in the Morning Giuseppe, Gondoliers
- No. 13. Take a Pair of Sparkling Eyes Marco
- No. 14. Here We Are at the Risk of Our Lives Fiametta, Vittoria, Tessa, Gianetta,
Gondoliers, Contadine
- No. 15. Dance a Cachucha Gondoliers, Contadine
- No. 16. There Lived a King Don Alhambra, Marco, Giuseppe
- No. 17. In a Contemplative Fashion Marco, Giuseppe, Gianetta, Tessa
- No. 18. With Ducal Pomp Duke, Duchess, Gondoliers
- No. 19. On the Day When I Was Wedded Duchess
- No. 20. To Help Unhappy Commoners Duke, Duchess
- No. 21. I Am a Courtier Duke, Duchess, Casilda, Marco, Giuseppe
- No. 22. Here Is a Case Unprecedented Ensemble



Date: 1750.

First produced at the Savoy Theatre on Saturday, 7 December, 1889.

☞ ACT I

the pink and flower the most perfect, the best representative(s)

dolce far niente delightful idleness

nobody contradicente if nobody disagrees

Benvenuti welcome

Gondolieri carissimi! Siamo contadine! Dearest gondoliers! We are peasant girls!

Servitori umilissimi! most humble servants!

Per chi questi fiori bellissimi? For whom are these most beautiful flowers?

Per voi, bei signori, O eccellentissimi! For you, dear gentlemen, oh most excellent ones!

O ciel! Oh, heaven!

Buon giorno, cavaliere Good morning, gentlemen

Siamo gondolieri, poveri gondolieri We are gondoliers, poor gondoliers

Signorina, io t'amo! Lady, I love you!

Contadine siamo Peasant girls are we.

vagary flight of fancy

short-coated wearing children's clothes

Castilian Hilalgo of 95 quarterings Spanish nobleman, with 95 families in his heraldic shield, representing a fabulous array of noble ancestry

... *95 quarterings in arrears* refers to the Duke being in debt by that amount

halberdiers guardsmen armed with ax-like spears

cornet-à-piston cornet (related to the trumpet) with three valves operated by pistons (though *Gondoliers* is set in 1750, this valve-piston cornet was not invented until 1813)

parcel of graziers herdsmen

married by proxy with someone acting on your behalf, in your absence

wind him up refers to the liquidation of a company (here it is a joke on companies vs. clocks)

paladin heroic, chivalrous knight of old
men of grosser clay of less distinguished and noble blood (clay = body)

Jim, isn't she Slender and elegant

the trade of a Timoneer helmsman or steersman (from French "timonier")

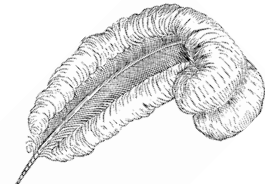
on his humble bier the stand on which a corpse or coffin is placed

your objections are not insuperable impossible to overcome

'tis a glorious thing, I ween I fancy, or believe

She'll bear away the bell take first prize; win the contest

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the Chancellor in his **peruke** powdered wig
Aristocrat who banks with **Coutts** long-
established London bank, used by royalty
the noble lord who cleans **the plate** silver or
gold tableware or ornaments

☞ **ACT II**

the very **pith** essence

The **beau ideal** of its kind model of excel-
lence

a **Royal Levée** a court reception or gather-
ing, in morning or early afternoon

titivating all our Gentlemen-in-Waiting
sprucing up, smartening

the **Garter or the Thistle or the Bath** high
orders of knighthood

in **semi-state** dressed for ordinary ceremo-
nial occasions; but no crown, etc.

having passed **the Rubicon** a river signifi-
cantly crossed by Cæsar; i.e., metaphori-
cally, the point of no return

Take a pretty little **cot** cottage

Dance a **cachuca, fandango, bolero** lively
Spanish dances

Xeres we'll drink, Manzanilla, Montero
"Xeres" is sherry, the others are varieties
of it

Tuck in his tuppenny schoolboy slang used
in leapfrog, meaning "duck his head";
"tuppenny" meaning two-penny coin, re-
ferring to the head

at **junket** or at **jink** words for merrymak-
ing

must be content with **toddy** drink of dis-
tilled spirits, sugar, and hot water. Rich
people drank wine, while beer and dis-
tilled spirits were drunk by the less well-
off.

sprats small fish, like anchovies or sar-
dines

up goes the price of **shoddy** cheap fabric
made from reclaimed wool

your great **progenitor** father

with **double-shotted guns and colours nailed
unto the mast** cannons loaded with twice
the usual shot (a reckless tactic) and flag
nailed so it cannot be lowered in surrender
MPs baroneted Members of Parliament
raised to the rank of baronet (above
knight)

sham colonels Gazetted listed in the *Lon-
don Gazette*, which published government
appointments


Quote me as their great double-barrel one
with a hyphenated name, signifying social
status

of several **Companies bubble** delusive
schemes

écarté a French card game

merrily crying our "**premé,**" "**stali**" calls
supposedly used by gondoliers to avoid
collisions. "Preme" means to push down
on the pole, used to indicate imminent
departure; "stali" means stop.

Finding it harder
to see the actors
than hear them?

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Steve Alpert '05 (Violin I): After months of not being in an orchestra, Steve is happy to lose all the hairs on his bow for the umpteenth time, playing wildly... err, maturely.... This is his first performance for a show.

Amittai Axelrod '0x (First Violin) needs to graduate, sleep and be happy, listed in order of decreasing likelihood. This is his Nth show since *Ruddigore*, and probably (not) his last.

Brian Bermack '95 (Duke of Plaza-Toro) has been a Lord Chancellor, a Lord of the Admiralty, a noble, a director, a production manager, a senator, a pirate, a marshall, a drunk, and a gang member. Oh yes, and an actor. Sometimes he creates educational web sites. He gets paid for that.

Aaron Block (Asst. Master Carpenter) has been hanging around MITG&SP for long

enough now that he decided it was finally time to take an actual prod staff position.

Johanna Bobrow '99 (Concertmistress) finishes the Canon with this, her 15th production with MITG&SP, and her last, at least for the near future. In her spare time, she grows heirloom clocks from seed and tends a growing collection of opals, chainmail, and quilting-scrap.

Nick Bozard '03 (Francesco, Trumpet, MITG&SP Member-at-Large): By some stroke of luck or unluck Nick gets the exciting privilege of both singing the evil tenor part of doom and making death-defying leaps into the orchestra pit. Whee!

Matthew Breton (Stage Manager, Asst. Lighting Designer): High in protein, low in fat! Serving size: 1 Matt (70 kg). Contains active yeast cultures. Meets or exceeds recommended daily allowance (USDA) of curiosity, creativity, and silliness. Warning: Contents under pressure!

Mike Bromberg '70 (Lighting Designer, Rehearsal Pianist) has designed twelve major shows for MITG&SP, including our last *Gondoliers* in 1994. He has designed dozens of shows for other local companies and served as Lighting Designer for Granite State Ballet for two years.

Katherine Bryant (Vocal Director) is simultaneously pleased and terrified to be making her debut as a director. Last seen dispensing peppermints to sailors in *HMS Pinafore*, she now dispenses advice to singers instead.

Hangyul Chung (Flute): This is Hangyul's second Gilbert and Sullivan production, and she is excited to be part of the crazy wackiness that is Gilbert and Sullivan yet again. She studies privately at New England Conservatory with Jackie Devoe and has played in MIT Chamber Music Society.

A NOTE FROM THE SET PAINTRIX:

☞ The beautifully painted flats you see are the work of an amazing paint crew.

These folks carved time out of their schedules to assemble, size, prime and label flats; mix paint, calculate geometry, wash brushes, apply dutching, move flats, bring food and coffee, and, of course, paint.

Many thanks to my wonderful crew!

(And Steph, I forgive you...)

Jennifer Clay '03 (Violin): Allo, this is my eighth show, that course might actually be orange, but at least Laura, who first sucked me into G&S, is in the pit again. Well, mo helped too, but he's a slacker.

Pete Cocaine (Gondolier): This is my first, um..., well I ah..., Yeah, I guess I've done it and now I'm actually in a G&S production and it's really cool. I never thought I could sing, but—well, they'll never know for sure since I'm in the chorus.

Mimi Cukier G (Violin) thinks this is a really fun show.

Kate Cunningham (Contadina) has now completed the canon. She understands that there are treatments for this sort of thing, but prefers to continue ignoring reality in favor of good dialogue and a plethora of pretty tunes.

David Euresti '01/G (Luiz, Ticket Manager) is sad that this will be his last show with MITG&SP. However, if you are a big fan of him, he'll probably be doing more G&S in California. You'll never guess what he does during the second act.

Mandy Feiler (Casilda), originally from New Jersey, holds a BM in vocal performance from BU's School for the Arts and an MM in opera performance from the Boston Conservatory. Her musical theater roles include Nellie, *South Pacific*; Marion, *The Music Man*; Annie, *Annie Get Your Gun*; Narrator, *Joseph*. She is very excited to be participating in this production and hopes to perform with MITG&SP again.

Jacque Felton '04 (Duchess of Plaza-Toro; MITG&SP Publicity Officer) decided, after the Great Beaver Fiasco of *Pinafore*, to settle down and focus on what she does worst, namely acting. After just over a year with MITG&SP, she has finally realized her dream of playing a character with no first name. Jacque does all her own stunts, and would like to remind you that no animals were harmed in the making of this production. Unless they signed a consent form first.

Bob's Day Off is delighted to support the MIT Gilbert & Sullivan Players' production of *The Gondoliers*.



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The Harp
(by North Station)

Friday, June 7th

The Trinity
(by Government Center)

Friday, June 28th

The Harp
(by North Station)

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Sarah Ficke (Giulia) is a 2001 graduate of Oberlin College, where she performed in the choruses of seven G&S shows. When not on the stage, she can be found masquerading as a 9–5 office worker or a techie named Max.

Domenick Freda (Giuseppe), originally hailing from Long Island, NY, is making his MITG&SP debut. Domenick has performed most recently with the New World Symphony and Chorus and Operaworks in NYC and has performed in various collegiate productions at Alfred University and Queens College (CUNY).

Tom Giordano C (Giorgio) firmly denies that mind-control was used to get him involved in this, his first MITG&SP show. Nor was he bribed in any way, neither with money nor camels. He just likes to sing.

Jennie Hango G'98 (Percussion, Orchestra Manager) is pleased to be playing in her 10th show with MITG&SP. She has recently completed an 8.7 mile unicycle ride. In Southern California. For a strawberry donut. Yay Fosters!

Emily Hanna '00 (Soprano Contadina) was a bass a year ago. Singing soprano out of the kindness of her heart, she makes no claims to actually being one. Next year she will be a linguistics grad student somewhere to be determined.

Catherine Havasi '03 (Set Designer, Assistant Technical Director, MITG&SP Secretary): After directing *Trial By Jury* this January, Catherine has retreated back into the set shop. She would like to note that there is no rope and no foam in the set. She would also like to thank macadamia nuts, leko railings, and everyone who has helped her in any way during this production.

Alden Hayashi (Oboe) is back in the orchestra pit for his second MITG&SP show. He is thrilled to have recently discovered the pleasures of G&S, although he still prefers baroque music.

Jennifer Hazel C (Tessa) is enjoying a chance to participate in a MITG&SP production for the first time with no directing responsibilities whatsoever. Otherwise, this is her fourth show with MITG&SP. She also likes being flipped.

Webster Heffern '05 (Don Alhambra) confesses, however begrudgingly, that it has been a pleasure to expand his repertoire to include this, his third role on the MIT stage. When not the brains behind the fabled Spanish Inquisition, Webster can be found weighing options over which would be the more tolerable career: a mathematician or an opera singer.

Joel Herda (Technical Director) has recently been falling into deeper levels of light-opera madness, producing Gilbert & Sullivan's *Trial by Jury* in January (thereby learning why producers are *always* depicted shouting at someone on the telephone), and allowing himself to be convinced that being Tech Director would in no way resemble cat-juggling.

Paiyarut "Jean" Kanjanavaikoon '02 (MITG&SP Treasurer, Publicity Manager, Graphic Designer) originally planned to run far, far away from *The Gondoliers* after producing *HMS Pinafore* last semester. However, an innocent-looking iBook, armed with Photoshop 7 and a graphics tablet, had other plans.

Randi Kestin C (Inez): Following in the great tradition of such noble personages as The Mikado and The Princess of Monte Carlo. If you're not sure which one she is, keep waiting... And don't blink or you might miss her!

Reba Lawless (Fiametta, Choreographer): This is Reba's first production with MITG&SP, and she is very happy to be part of it. Reba is new to the Boston area and studies vocal performance at Longy School of Music.

Elizabeth Lear C (Seamstress, Set Crew) has done just about everything connected with a show, but this is her first time doing it with MITG&SP.

Michael Matczynski '05 (Percussion) played percussion in pit orchestra for a number of years in Wisconsin before coming to MIT this past fall. In the past, he has participated in jazz combos, pep bands, marching bands, and wind ensembles.

Jenny Meanwell G (Cello) is happy to be back at MIT after her sojourn in Mexico where the only singing was burros, roosters, and dogs. This is something like her sixth show.

Bill Meehan (Gondolier): “Bill! You’ve been a G&S junkie all your life, and you have performed *Iolanthe*—but you’re jumping in 2-1/2 weeks before opening night. You’re going to have a brain meltdown trying to learn all this great music and incredibly funny lyrics! Get serious!”

Robert Morrison ~'96 (Antonio, MITG&SP Assistant Board Member) is glad to be back on the water, if only a theatrical Gondola or Xebeque. Annibale in '94, Antonio in '02, ... , Marco in '58?

Matthew Morse (Annibale): Last time Matthew performed *Gondoliers*, in 1989, he played Francesco. He’s very excited to do it again. Readers may draw their own conclusions about his musical development through a comparison of the two roles.

Eric Mumpower '0x (Clarinet) finishes the Canon in this, his 14th production with MITG&SP. He has No Tea, and has recently added a duduk to his thundering herd of odd winds.

Erik Lars Myers (Stage Direktor, Makeup Designer): The cop on the corner. Your next-door neighbor. This crafty criminal is a master of disguise, able to manipulate his malleable flesh at will. Adept at the art of mimicry, he can impersonate anyone at anytime. Beware.



We remember the victims of September 11
and make a wish for peace.

Todd Neal (Music Director): This is Todd's fourth show with MITG&SP. In addition, he has done G&S with the Instant Light Opera Company and "that other place." So far his favorite characters are Celerity, Ben Venuti, and Sir Speak.

Carol Novitsky '81 (Rehearsal Pianist, Light Board Operator) claims the key of G, leads to nirvana but won't tell us exactly how.

Michael O'Kelly G (Viola) was last seen hunting the snark. Progress report: still not found.

Dan Ritter C (Set Crew, Stage Crew) is trying not to break anything backstage. Please excuse the odd noises.

Jeremy Sawicki '99 (Rehearsal Pianist) is finally appreciating the low time commitment of playing piano for MITG&SP, compared with the other show he is playing for with the Tech Players, *Charlie and Algernon*, which keeps him busy nearly every day.

Erica Schultz C (Program Designer, Set Crew) is taking a break from the stage in order to do what she does all day long anyway: play with words and pictures on the computer. Had she actually appeared onstage, this would have been her 6th MITG&SP show.

Stuart Stanton G (Marco) joins the cast in his second MITG&SP production. Other G&S roles include Frederic and Ralph. Some day, Stuart intends to play a tenor role in which he doesn't pine so much.

Amie J. Strong '95/C (Set Painter): This is Amie's third go at a G&S set. She is far too easily tempted by the promise of paintbrushes and large expanses of muslin. [Note to friends: Please schedule an intervention before the next production.]

Sonya Tang '04 (Vittoria): This is Sonya's second G&S show but her first with MITG&SP. She's delighted to be working with an extremely talented cast. Personal thanks to Steph and Alice for encouraging her to get involved.

Maggie Tioyakin (Asst. Stage Manager): *Gondoliers* is my first experience in any theatrical arts. It's been a pleasure thus far. I've published stories and articles in the past both for magazines and local newspaper. I am a writer at heart, but in a world such as ours this doesn't say a lot. So, I should just come forward with my being a foreigner (Indonesian)...coffee!!!

Brian Trimmer G (Master Electrician) is doing what he always does for G&S. After all, nobody else can be ME but ME, right? Although, the concept of an Assistant ME is still a bit confusing for ME.

Eric Tung '04 (Gondolier, MITG&SP Assistant Board Member): Without any foam to pla—*work* with on the set, Eric's left to ponder the age-old question: What *do* you do with three hundred balloons? More importantly, where do you put them?

Stephanie C. Wang '02 (Contadina, MITG&SP President, Producer, Props Mistress)—or, the Slave of Duty—seeks... desires... demands alliterative hats while savoring the pleasures of her indentures. Steph would like to thank the academy, the Great Gonzo crew, and the conspirators for the fond memories.

Grace Webber G'01 (Alto Contadina) has revelled in rehearsing and performing *The Gondoliers* and has the wonderful people at returns management solutions company Swift Rivers to thank for offering her employment near Cambridge so she could. This will be Grace's last musical endeavour for some time as she now heads to CA for the perambulatory consulting life with Booz.Allen & Hamilton. Thanks to Derek, Sarah and pod, and everyone else who has journeyed to support the show.

Amanda White (Gianetta) graduated from the Boston Conservatory with a BM in opera. She is currently a professional singer and an English as a Second Language instructor. This is her first show with MITG&SP.

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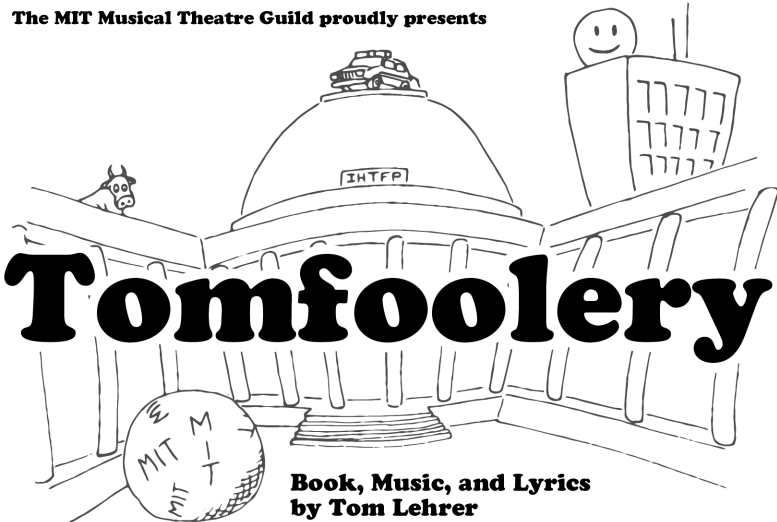
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