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ASOLO REPERTORY THEATRE

SINGIN' IN THE RAIN



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ASOLO REPERTORY THEATRE

Peter Rothstein Producing Artistic Director **Ross Egan** Managing Director

Proudly Present

SINGIN' IN THE RAIN

SINGIN' IN THE RAIN

Screenplay by
BETTY COMDEN and ADOLPH GREEN

Songs by
NACIO HERB BROWN and ARTHUR FREED

Based on the classic Metro-Goldwyn-Mayer film,
by special arrangement with Warner Bros. Theatre Ventures, Inc.
Music published by EMI, all rights administered by Sony/ATV Music Publishing LLC
(Original Movie Choreography by **GENE KELLY** and **STANLEY DONEN**)
Produced by Arrangement With Maurice Rosenfield, Lois F. Rosenfield and Cindy Pritzker, Inc.

Directed and Choreographed by **JOSH RHODES**

Music Direction by **MATTHEW R. MECKES**

Scenic/Projection Design
PAUL TATE DEPOO III

Costume Design
BRIAN HEMESATH

Lighting Design
KENNETH POSNER

Sound Design
CONNOR WANG

Hair, Makeup, and Wig Design
MICHELLE HART

Associate Director and Choreographer
LEE WILKINS

Casting
Geoff Josselson Casting
GEOFF JOSSELSON, CSA and
FELICIA RUDOLPH, CSA

Fight Director
JASON PAUL TATE

Production Stage Manager
KIMBERLY ANN MCCANN*

Assistant Stage Manager
MARS WOLFE*
LYDIA KONINGS*

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DRS. and MRS. JEROME and ELIZABETH LEVY

Directors are members of Stage Directors and Choreographers Society; Designers are members of the United Scenic Artists Local USA-829; Backstage and Scene Shop Crew are members of IATSE Local 412.

* - Members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

CAST

IN ALPHABETICAL ORDER

COLIN BRADBURY* ..... Cosmo Brown
DEVIN CORTEZ* ..... Ensemble
SARA ESTY* ..... Kathy Selden
TYLER HANES* ..... Don Lockwood
JEROME HARMANN-HARDEMAN* ..... RF Simpson
DEVIN JOHNSON* ..... Ensemble
EDWARD JUVIER* ..... Roscoe, Ensemble
LILY KAUFMANN*◊ ..... Zelda, Ensemble
LAURA LEO KELLY ..... Ensemble
JULIANA LAMIA* ..... Ensemble
MINJU MICHELLE LEE* ..... Ensemble
ZOIE LEE ..... Olga, Ensemble
RYAH NIXON* ..... Lina Lamont
LILY ROSE* ..... Ensemble
SAM SANDERSON ..... Ensemble
OWEN SCALES* ..... Production Singer, Ensemble
TREGONEY SHEPHERD* ..... Miss Dinsmore, Dora Bailey, Ensemble
JESSICA WOCKENFUSS* ..... Ensemble

UNDERSTUDIES

UNDERSTUDIES NEVER SUBSTITUTE FOR LISTED PLAYERS UNLESS A SPECIFIC ANNOUNCEMENT FOR THE APPEARANCE IS MADE AT THE TIME OF THE PERFORMANCE.

For Don Lockwood: DEVIN CORTEZ*; for Production Singer: JOSHUA A. GRIFFIN; for Cosmo Brown: DEVIN JOHNSON*; for RF Simpson: EDWARD JUVIER*; for Lina Lamont: LILY KAUFMANN*; for Roscoe: LAURA LEO KELLY; for Kathy Selden: JULIANA LAMIA*; for Olga: DANA LIEBEZEIT; for Miss Dinsmore, Dora Bailey, Lina Lamont: JESSICA WOCKENFUSS*; for Ensemble: JACKSON DUNLAP, JOSHUA A. GRIFFIN, LACEY JACK, DANA LIEBEZEIT, ANTHONY SAVINO, JUBILEE TAI

* - Members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.
◊ - Dance Captain

MUSICIANS

IN ALPHABETICAL ORDER

MATTHEW R. MECKES – Conductor/Keys 1

MARGARET BARBOUR ..... Violin
DOUGLAS BUTLER ..... Woodwind 1
JOHN GONZALEZ ..... Drums
CARL HAAN ..... Keys 2
GEORGE MANCINI ..... Trombone
ISAAC MINGUS ..... Upright Bass/Tuba
VICTOR MONGILLO ..... Trumpet
EMMANUEL MONTALVO ..... Woodwind 2

MUSICAL NUMBERS

ACT I

FIT AS A FIDDLE ..... Don Lockwood, Cosmo Brown
YOU STEPPED OUT OF A DREAM ..... Don Lockwood, Chorus
ALL I DO IS DREAM OF YOU ..... Kathy Selden, Girls
YOU STEPPED OUT OF A DREAM (REPRISE) ..... Don Lockwood
MAKE 'EM LAUGH ..... Cosmo Brown
BEAUTIFUL GIRL ..... Production Singer
YOU ARE MY LUCKY STAR ..... Kathy Selden
YOU WERE MEANT FOR ME ..... Don Lockwood
MOSES SUPPOSES ..... Don Lockwood, Cosmo Brown
MOSES SUPPOSES (REPRISE) ..... Chorus
GOOD MORNING ..... Don Lockwood, Kathy Selden, Cosmo Brown
SINGIN' IN THE RAIN ..... Don Lockwood

ACT II

WOULD YOU ..... Kathy Selden
WOULD YOU (REPRISE) ..... Don Lockwood
WHAT'S WRONG WITH ME? ..... Lina Lamont
BROADWAY MELODY ..... Don Lockwood, Cosmo Brown, Chorus
YOU ARE MY LUCKY STAR (REPRISE) ..... Don Lockwood, Kathy Selden
SINGIN' IN THE RAIN (REPRISE) ..... Full Company

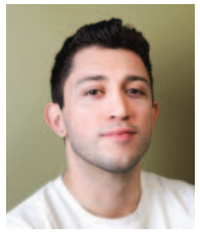
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www.mtishows.com

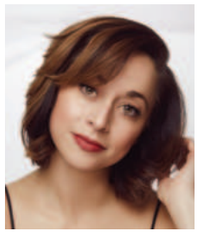
THE CAST



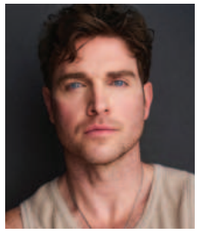
COLIN BRADBURY (Cosmo Brown) Asolo Repertory Theatre debut! Broadway: *BOOP!; ELF; Funny Girl; Carousel; Charlie and the Chocolate Factory; Come Fly Away.* National Tours: *Hello Dolly!; Charlie and the Chocolate Factory; The Book of Mormon; Come Fly Away; A Chorus Line; White Christmas; 42nd Street.* Other Favs: *BOOP!* (Pre-Broadway World Premiere); *Radio City Christmas Spectacular; Bombshell: In Concert; The Jack Cole Project* (World Premiere). Regional Theatre: Goodspeed Opera House; Gulfshore Playhouse; Paper Mill Playhouse; The MUNY; Ogunquit Playhouse; Houston TUTS; Pittsburgh CLO; Gateway Playhouse; McCarter Theater. TV/Film: *Isn't It Romantic?; Fosse/Verdon; Hail, Caesar!* Longest running production: *Lovin' The Bogin.*



DEVIN CORTEZ (Ensemble) is honored to be making his Asolo Repertory Theatre debut! Off-Broadway: *Heathers* (revival), *Empire, Americano.* National Tour: *Some Like It Hot* (First Natl. Tour). Other recent credits: *42 Balloons* (North American Premiere/Jeff Award Nominee), Chicago Shakespeare, The MUNY, La Jolla Playhouse, Bucks County Playhouse, Two River Theater, Disney Live Entertainment, NCL, and more! TV: *Chuck* (NBC), *Cougar Town* (ABC), *Disney XD*. BFA in musical theater from Emerson College. Thank you to HAA and Josh and Lee. Much love to Joe and to my California-based family! @devin.cortez



SARA ESTY (Kathy Selden) is elated to return to Asolo Repertory Theatre where previous credits include: *Come from Away* (Janice and others), and *Crazy for You* (Polly Baker)! Other select theatre: *An American in Paris* (Lise Dassin - OBC/1st National Tour), *The Phantom of the Opera* (Meg Giry - Final Broadway Company), *A Chorus Line* (Maggie - NYCC Encores!, Cassie - The 5th Avenue Theatre, 50th Anniversary Celebration), *Gotta Dance* (Off-Broadway), *Singin' in the Rain* (Kathy Selden - Riverside Theatre). TV/Film: *Fosse/Verdon, EVIL, Maestro,* Spielberg's *West Side Story.* Sara is a former soloist with Miami City Ballet, and Princess Grace Award recipient for dance. Love to Josh, Lee, the Asolo team, BRS/Gage, and my family. @estygrl



TYLER HANES (Don Lockwood) arrives on the Asolo Repertory Theatre stage for the first time. Broadway: 10 shows, including: *A Chorus Line, On the Town, Hairspray, Sweet Charity,* and *Cats* as Rum Tum Tugger (Chita Rivera Award nominee). Off-Broadway: *A Bed and a Chair* (NY City Center), *Only Gold* (MCC), *Juno* (Encores!), *ADM21* (The Joyce). First National Tour: *Fosse.* Select regional: The Old Globe, Barrington Stage, Marriott Theatre (two-time Jeff Award nominee), MSMT, Paper Mill Playhouse, Signature Theatre, Hartford Stage. TV/Film: *FBI; Pose; The Good Fight; Elementary; Hail, Caesar!; The Blacklist; 30 Rock; Ms. Guidance;* and *Fosse/Verdon* as Jerry Orbach. For Uncle Rick. @thetylerhanes



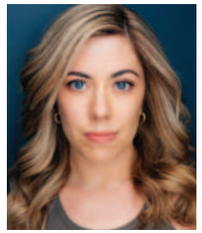
JEROME HARMANN-HARDEMAN (RF Simpson) is delighted to make his Asolo Repertory Theatre debut. Broadway: *The Notebook, Swing!.* Off-Broadway: *De Obeah Mon, Rio* (Theater for a New City). Touring Companies: *The Notebook, Dirty Dancing, Kiss of the Spider Woman, Evita, A Chorus Line.* Regional credits include: *Waitress, Aida, The Fantasticks, Man of La Mancha, The Full Monty, Cats, Evita, Joseph and the Amazing Technicolor Dreamcoat.* Television: *Law & Order, FBI, The Last O. G., Let the Right One In, Teenage Euthanasia.* Thank you to Beata and Aunt Harriet for their endless support.



DEVIN JOHNSON (Ensemble) Asolo Repertory Theatre debut! Select Regional: *Dames at Sea, Waitress* (Florida Studio Theatre), *Crazy for You* (Riverside Theatre), *Oliver!* (Paper Mill Playhouse), *Peter and the Starcatcher* (Weston Playhouse), *The Drowsy Chaperone* (Connecticut Repertory), *Big River* (Fairfield University). BFA in Musical Theatre from Montclair State University. @devinjohnson.actor.



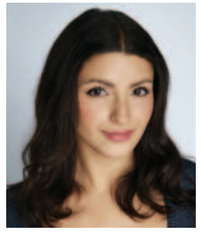
EDWARD JUVIER (Roscoe/Ensemble) makes his Asolo Repertory Theatre debut. BROADWAY & NATIONAL TOURS: *Les Misérables; The Phantom of the Opera; Some Like It Hot* as Osgood, earning Helen Hayes and Los Angeles Drama Critics Circle nominations for his performance. REGIONAL: Goodspeed; STAGES St. Louis (St. Louis Theater Circle Award); Pioneer; Olney Theatre Center; Alabama Shakespeare Festival; Tuacahn; Engeman; Riverside; Meadow Brook; TheatreWorks Palo Alto; Arrow Rock; Forestburgh; Gulf Coast Symphony; Transcendence. A Texas-born Cuban American, Edward is a graduate of The Boston Conservatory and grateful to be here. Happy Holidays! What a glorious feeling, indeed! @edwardjuvier | edwardjuvier.com



LILY KAUFMANN (Zelda/Ensemble) Asolo Repertory Theatre debut! Broadway: *Tammy Faye* (u/s Tammy Faye), *Spamalot* (u/s Lady of the Lake), *Mean Girls* (u/s Janis). National Tour: *Mean Girls* (u/s Regina George), *Charlie and the Chocolate Factory* (u/s Veruca). Select Regional: Pittsburgh CLO, North Shore, KC Starlight, MT Wichita, City Springs. Select Regional Roles: Elle Woods (*Legally Blonde*), Cynthia Weil (*Beautiful*), Lauren (*Kinky Boots*), Penny (*Hairspray*), Regina (*Rock of Ages*). Lily has taught on faculty with The Jimmy Awards, Broadway Dreams Foundation, Interlochen Arts Camp, Broadway Artists Alliance, and more and coaches privately, specializing in Voice and Audition Prep. Love to my fam, my Sam, and CESD! lilykaufmann.com | @lilykaufmann



LAURA LEO KELLY (Ensemble) is just happy as a clam to make their Asolo Repertory Theatre debut! International Tour: Anybodys in *West Side Story*. Off-Off-Broadway: Jacob Jr. in *Apocalypse Truck.* Regional favorites: Swing/Scutter understudy in *Regency Girls* (The Old Globe), Mel in *Ten Brave Seconds* (Pioneer Theatre Company), Jo in *Jagged Little Pill* (Colorado Springs Fine Arts Center), Romeo in *Newsies* (Musical Theatre West), Andrej in *Once* (CCAE Theatricals). AMDA Alum! Thanks to the ATB team! @laukell_



JULIANA LAMIA (Ensemble) is thrilled to be making her Asolo Repertory Theatre debut! National Tour: *Elf The Musical.* Regional: Regional Premiere of *Tootsie* (Ogunquit Playhouse), *Legally Blonde* (The John W. Engeman Theater), *Pippin* (Playhouse on Park), *The Producers* (Pennsylvania Shakespeare Festival), *Aida* (Studio Tenn/TPAC), and more. TV/Film: *Terrifier 3.* Proud alum of Texas State's BFA Musical Theatre program! Special thanks to her wonderful agents at ATB Talent Agency, Geoff Josselson Casting, Josh Rhodes, and the entire *Singin' in the Rain* team for this opportunity! Much love to Mom, Dad, Nick, family, and friends. Enjoy the show! @julianalamia | julianalamia.com

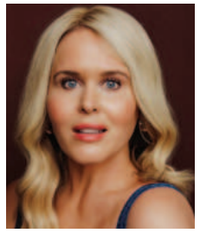


MINJU MICHELLE LEE (Ensemble) is thrilled to make their Asolo Repertory Theatre debut! Regional credits include: *42 Balloons* (Chicago Shakespeare Theatre), *42nd Street* (Arts Center of Coastal Carolina), and *Newsies* (The REV). They received their B.F.A. in Musical Theatre from Penn State. #WEARE! Love you Jaz- thanks for always being in my corner. 엄마, 아빠, 사랑해요! @minjumichellelee

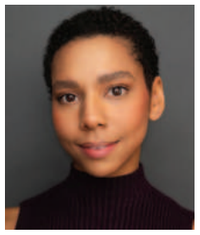


ZOIE LEE (Olga/Ensemble) Asolo Repertory Theatre debut! Most notable credits include: National Tours: *Chicago the Musical* (Go-To-Hell Kitty), *Anastasia* (Ensemble/US Odette); Regional Theatre: John W. Engeman Theater *The Bodyguard* (Ensemble); Norwegian Cruise Line: *Jersey Boys* (Swing), *Regent Seven Seas Prod. Cast* (Singer/Dancer). Zoie thanks Asolo Rep, Geoff Josselson Casting, her agents at Bloc NYC, and the creative team for this opportunity! She dedicates this performance to her husband and family. Their love and support inspire her every day!

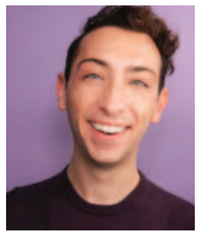
THE CAST



RYAH NIXON (Lina Lamont) Asolo Repertory Theatre debut! Ryah recently completed her run as Myrtle in *The Great Gatsby* on Broadway. Broadway/NY credits include the original companies of *The Queen of Versailles, BOOP!, The Great Gatsby, Once Upon a One More Time,* and *Kinky Boots* (Stage 42). Ryah starred as Doralee in the national tour of Dolly Parton's *9 to 5: The Musical.* Regional and world-premiere credits include: *Freak the Mighty, Moonshine: That Hee Haw Musical,* and *Beaches.* Ryah can be heard as Alice Russell on the cast recording of *LIZZIE.* Television credits include: *The Good Fight, Dickinson,* and *Louie.* Proud Carnegie Mellon University graduate. @ryahnixon



LILY ROSE (Ensemble) is thrilled to be returning to Asolo Repertory Theatre for their production of *Singin' in the Rain!* She was last seen at Asolo as Tess in the 2023 production of *Crazy for You.* Other credits include: Broadway: *Bad Cinderella;* Regional: *White Christmas* (Gulfshore Playhouse), *The Little Mermaid* (Paper Mill Playhouse), The Who's *Tommy* (Flint Repertory). Lily would like to thank her wonderful agents at Henderson Hogan and family for all their love and support. @_lilxrose_



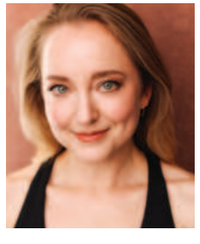
SAM SANDERSON (Ensemble) is delighted to make his Asolo Repertory Theatre debut! Regional: *The Producers* & *White Christmas* (Ogunquit Playhouse), *42nd Street* (The Gateway Playhouse), *Something Rotten* (Bigfork Summer Playhouse), *42nd Street* (Arrow Rock Lyceum Theatre), *A Bronx Tale* (The Argyle Theatre). Cruise Ships: *Disney Dreams, Frozen, The Golden Mickeys* (Disney Cruise Line). Education: Indiana University, BFA in Musical Theatre, Minor in Musical Theatre History. Thanks to Mom & Dad, Geoff Josselson Casting, and Avalon Artists Group. @sammers98



OWEN SCALES (Production Singer/Ensemble) is thrilled to be making his Asolo Repertory Theatre debut in the very first musical he ever did at six years old at his local JCC! New York Theatre: *Broadway Backwards* (Opening Vocalist/Ensemble). Regional: *Rent* (Tom Collins, Bucks County Playhouse); *Frozen* (Kristoff, Fulton Theatre); *Ain't Too Proud: The Life and Times of the Temptations* (Richard Street, Lamont, Dance Captain, Ogunquit Playhouse - Regional Premiere); *Hello, Dolly!* (Ambrose Kemper, Broadway at Music Circus); *Mythic* - US Premiere (Minos, u/s Hades); *In the Heights* (Benny, Connecticut Stage Company); *Dreamgirls* (Ensemble, The Muny). Film/TV: *Branch Out* (Trey, Short Film, 2023); *Undeclared* (Cal, Web Series, 2023). Owen is a graduate of the University of Michigan and sends his love and gratitude to his parents, Nana, Brother, HCKR, and, of course, MT24! @owenscales



TREGONEY SHEPHERD (Miss Dinsmore/Dora Bailey/Ensemble) is delighted to make her Asolo Repertory Theatre debut. Broadway/National Tours: *Wicked* (Midwife u/s Madame Morrible), *Bad Cinderella* (Vicar u/s Stepmother/Queen), *Les Misérables* (Madame Thenardier), *Phantom of the Opera* (Wardrobe Mistress/Confidante), *Mary Poppins* (Mrs. Brill). Regional credits include: *A Gentleman's Guide to Love and Murder* (Miss Shingle), *Cinderella* (Marie), *Shirley Valentine* (Shirley), *Sweeney Todd* (Mrs. Lovett), *Lend Me a Tenor* (Julia), *The Music Man* (Eulaylee Mackecknie Shinn), *Into the Woods* (Witch), and *Steel Magnolias* (Clairee Belcher). Tregoney has her Doctorate in Vocal Performance and has just finished a series of readings for her new one-woman play, *The 39 Widows.*



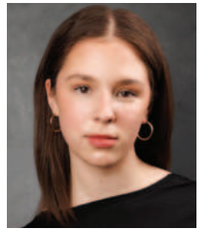
JESSICA WOCKENFUSS (Ensemble) Asolo Repertory Theatre debut! Credits include: NY City Center Encores!: *Hey, Look Me Over, Me and My Girl.* National Tours: *Jersey Boys, White Christmas, Spamalot.* Regional: Paper Mill Playhouse, Ogunquit Playhouse, Sacramento Music Circus, Tuacahn, Riverside Theatre, Pioneer Theatre Company, North Shore Music Theatre, Theatre By the Sea, TUTS, Gateway Playhouse, Dallas Summer Musicals, Arrow Rock Lyceum Theatre, PCLO, KC Starlight. Favorite roles include Peggy Sawyer (*42nd Street* with Randy Skinner), Roxie Hart (*Chicago*), and Judy Haynes (*White Christmas*). Jessica is on tap faculty at Steps On Broadway and coaches high school theatre students with MTCA. BFA Elon. Big thanks and love to Laura, Mom, and Nick. For Mr. B.



JACKSON DUNLAP (Swing) is honored to be making his Asolo Repertory Theatre debut! Regional: *City of Angels* (Peter Kingsley, Ogunquit Playhouse), *Cats* (Skimbleshanks, Casa Mañana), *Singin' in the Rain* (Cosmo Brown, Shenandoah Summer Music Theatre), *25th Annual… Spelling Bee* (Leaf Coneybear, OU University Theatre). Endless thanks to Mom, Dad, and Kale, and his new family at CESD! @jacksonrdunlap



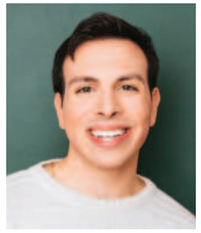
JOSHUA A. GRIFFIN (Swing, understudy Production Singer) is ecstatic to be making his Asolo Repertory Theatre stage debut! Regional credits include *Rock of Ages* & *Waitress* (North Shore Music Theatre) and *Heartbreak Hotel* & *Hairspray* (Theatre By The Sea). TV credits include *Queen Sugar* (OWN) and Disney's *No One Will Save You* (Hulu). He is a recent graduate of Boston Conservatory with a BFA in Musical Theatre and a dance emphasis. Joshua thanks his family, friends, and Daniel Hoff Agency for their endless love and support. @thejoshuagriffin



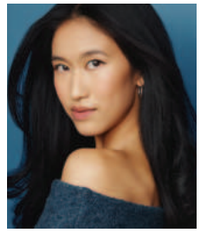
LACEY JACK (Swing) is so excited to be a part of her first show here at Asolo Repertory Theatre! REGIONAL: Judy in *A Chorus Line* (The 5th Avenue), *42 Balloons* (Chicago Shakespeare), *White Christmas* (Paramount Theatre), *Heartbreak Hotel* (Marriott Theatre), *Something Rotten!,* Disney's *Frozen, 9 to 5,* and others (MTWichita). BFA from CCPA at Roosevelt University, repped by Avalon Artists Group. All the love to Mom, Dad, and T. Enjoy the show! @laceymayjack



DANA LIEBEZEIT (Swing, understudy Olga) is excited to be making her Asolo Repertory Theatre debut! Off-Broadway: *Emergence.* Regional: *Avalona: A Musical Legend* (The West End Theatre). Select live performance credits include NBCUniversal Upfronts, NYFW, and the Cedar Point Spectacular. Commercial and print work includes campaigns for Swarovski, Bombas, Playtex Sport, Wells Fargo, and Miista. BFA from Pace University. Leading with love! Immense gratitude towards my mentors, friends, and family for their unwavering support. @danaliebezeit



ANTHONY SAVINO (Swing) is excited to be in one of his favorite cities performing at Asolo Repertory Theatre! Select Regional: Sonny in *Grease* and Albert in *Newsies* (Tuacahn); *Jesus Christ Superstar* and *Elf* (The Fulton); *Jersey Boys* (The Lex); *Kinky Boots* and *Mamma Mia* (Forestburgh Playhouse). BFA in Musical Theatre from Montclair State University. Thanks to Ellery and Eric at The Mine. As always, thanks to his Mom and Dad for their love and support. Go swing nation! Anthony-Savino.com | @anthony.savino



JUBILEE TAI (Swing) is delighted to be swinging (in the rain) at Asolo Repertory Theatre! Point Park University Dance & Musical Theatre Alum based in Chicago. Recent regional credits include *Pretty Woman, A Christmas Story* (Prather), and *Miss Saigon* (Short North Stage). Thanks to her family, friends, and Lauren. @TalentXAlexander! | @jubileetai

THE MUSICIANS



MARGARET BARBOUR (Violin) is a violinist, arranger, and orchestrator based out of Brooklyn, NY. She is excited to be back for her second production at Asolo Repertory Theatre *(Come from Away)*. She has played alongside artists such as Mia Asano, Sissy Castrogiovanni, and the 8 Bit Big Band, to name a few. Recent musical theatre performances include Broadway's *Moulin Rouge!, Les Misérables* (Hudson Valley Shakespeare), *Come from Away* (Axelrod Arts), and *The Last Five Years* (Mac-Haydn Theatre). margaretbarbourmusic.com

DOUGLAS BUTLER (Woodwind 1) is excited to be making his debut with Asolo Repertory Theatre. He recently played saxophone and clarinet for *Miss Saigon* with the Suncoast Broadway Dinner Theatre. In addition to musicals, Douglas plays jazz gigs in the Tampa area. He's also an educator teaching private lessons and in schools. He holds a bachelor's degree in music from Florida College. You can follow him on Instagram at @dbutlermusic.

JOHN GONZALEZ (Drums) is a Miami-born drummer and percussionist who began his musical journey at age eight in his church. Now in his second year back at Asolo Repertory Theatre, he previously performed last season in *Come from Away* and has also played in productions including *West Side Story, 9 to 5,* and *Hamilton.* Gonzalez holds a Bachelor of Arts in Music from Florida Gulf Coast University and a Master's in Jazz Performance from Florida State University.

CARL HAAN (Associate Music Director, Keys 2) is a musical director/vocal coach/pianist originally from Chicago who relocated to Sarasota after 18 years in NYC. This is his 5th year at Asolo Repertory Theatre after working on *Cabaret, Man of La Mancha, Crazy for You, Twelve Angry Men, Beautiful, Jesus Christ Superstar, A Year With Frog and Toad, Fiddler on the Roof* and *Wizard of Oz.* He has played on Broadway, Off-Broadway, all around Chicago, for the *My Fair Lady* national tour, and for Second City on Norwegian Cruise Line. Other area credits include *Sophisticated Ladies* and *Purlie* at West Coast Black Theatre and *Assassins, Fun Home,* and *Ruthless* with Players Theatre. He is also a company pianist for the Sarasota Ballet. Much love to Tugba. XOOX

GEORGE MANCINI (Trombone) is a retired Air Force Bandsman and veteran trombonist who performs throughout Florida. His credits begin with *Beautiful: A Carole King Musical* at Asolo Repertory Theatre followed by multiple Gulfshore Playhouse productions, performances with The Temptations, The Four Tops, Aretha Franklin, Bernadette Peters, Hugh Jackman, and The Who, plus Broadway tours of *Chicago, Wicked,* and *The Book of Mormon.* He also performs at the Broadway Palm Dinner Theatre.

ISAAC MINGUS (Upright Bass/Tuba) graduated from New College of Florida in May of 2023 with degrees in biopsychology, neuroscience, and music. Returning for his eighth season with Asolo Repertory Theatre, his credits with this company include performing bass for *Sweeney Todd, Knoxville, Cabaret, Man of La Mancha, Crazy for You, Beautiful: A Carole King Musical, Jesus Christ Superstar,* and performing cello for The *Sound of Music.* Isaac is also the Managing Director of the Sarasota-based Via Nova Chorale.

VICTOR MONGILLO (Trumpet) is thrilled to be returning to the Asolo Repertory Theatre pit for his 18th production. After touring the US for 3 years, then performing in Austin and Chicago as a freelance trumpeter for 10 years, Victor returned to Sarasota in 1993. Since then, he has performed in over 150 musicals as well as Jazz Ensembles, Chamber Ensembles and Orchestras. Victor recently retired from a 36-year career as a music educator.

EMMANUEL MONTALVO (Woodwind 2) This is Emmanuel's first time playing for the Asolo Repertory Theatre, but he has pit orchestra experience from his time in school at the State College of Florida. He has spent several years playing jazz shows in the Sarasota/Tampa area, playing with artists such as Jose Valentino, John Lamb, and Peter Carney. His musical background stems from his doubling skills picked up in college. He is able to play all woodwinds, Bassoon being his primary instrument.

AFFILIATIONS

Asolo Repertory Theatre is a member of the Theatre Communications Group (TCG), the League of Resident Theatres (LORT), the National Alliance for Musical Theatre (NAMT), Florida Professional Theatre Association (FPTA), the Arts and Cultural Alliance of Sarasota County, and the Manatee County Cultural Alliance.

UNION CREDITS

Asolo Rep operates under an agreement between the League of Resident Theatres (LORT) and Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States, the Stage Directors and Choreographers Society, and the United Scenic Artists Local USA-829, IATSE Local 412 of the International Alliance of Theatrical Stage Employees and Moving Pictures Machine Operators of the United States and Canada.

tcg Theatre Communications Group

LORT League of Resident Theatres

NAMT National Alliance for Musical Theatre

Florida Professional Theatres Association

Actors' Equity Association 1913

SDC Stage Directors and Choreographers Society

Local USA 829 United Scenic Artists

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THE CREATIVES



BETTY COMDEN/ADOLPH GREEN (Screenplay Writers) The team of Betty Comden and Adolph Green, 1991 recipients of the Kennedy Center Honors, and the longest running creative partnership in theatre history, began writing and performing their own satirical comic material in a group called The Revuers, which included the late Judy Holliday. They went on to collaborate with Leonard Bernstein and Jerome Robbins on what was the first show for all of them, *On The Town.* Also with Mr. Bernstein they collaborated on the score for *Wonderful Town.* With Jule Styne they wrote the book and/or lyrics for *Bells Are Ringing, Do Re Mi, Subways Are For Sleeping, Peter Pan,* and others. They also wrote the book for *Applause*, the book and lyrics for *On the Twentieth Century,* and the lyrics for *The Will Rogers Follies,* with Cy Coleman, and *A Doll's Life.* Five of these, *Applause, Hallelujah Baby, Wonderful Town, On the Twentieth Century,* and *The Will Rogers Follies,* won them six Tony Awards, and *A Doll's Life,* a Tony nomination. Their many film musicals include *Singin' in the Rain, The Band Wagon, On the Town, Bells are Ringing, It's Always Fair Weather, Good News,* and *The Barkleys of Broadway.* Their non-musicals include *Auntie Mame,* and *What a Way To Go.* Two of these musicals, *The Band Wagon* and *It's Always Fair Weather,* received Academy Award nominations, and along with *On The Town,* won the Screen Writers' Guild award. *Singin' in the Rain* was recently voted one of the ten best American films ever made and, by a vote of international film critics conducted by the prestigious magazine *Sight and Sound,* it was ranked third among the ten best films of all time.

NACIO HERB BROWN (Co-Composer) (22 February 1896 – 28 September 1964) was a United States songwriter. Brown was born as Ignacio Herb Brown in Deming, New Mexico. He graduated from the University of California, Los Angeles. He was a successful writer of popular songs and Broadway theater music in the 1920s, originally doing this as a sideline to his financially successful career in California Real Estate. In 1928, he was hired to work in Hollywood by MGM and write movie music for the new medium of sound film. For his film work, he often collaborated with lyricist Arthur Freed. He appears in the film *The Hollywood Revue of 1929.* In the 1930s he was married to actress Anita Page. Brown's hits included "Fit as a Fiddle and Ready for Love," "Pagan Love Song," "Singin' in the Rain," "Wedding of the Painted Doll," and "You Are My Lucky Star." Nacio Herb Brown died in San Francisco, California. Brown is an inductee of the Songwriters Hall of Fame. He wrote the music for the musicals *Singin' in the Rain* and *Take a Chance* and additional music for *Big Deal* and *Earl Caroll's Vanities*.

ARTHUR FREED (Co-Composer) (September 9, 1894 - April 12, 1973) was born in Charleston, South Carolina. He was a lyricist and a Hollywood film producer. Freed began his career in vaudeville, and he appeared with the likes of the Marx Brothers. He soon began to write songs, and was eventually hired by Metro-Goldwyn-Mayer. For years, he wrote lyrics for numerous films. In 1939, he was promoted to the position of producer and helped elevate MGM as the studio of the musical. Freed chose to surround himself with film directors such as Vincente Minnelli and Busby Berkeley. He also helped shape the careers of stars like Judy Garland and Gene Kelly. His team of writers, directors, composers and stars came to be known as the "Freed Unit" and produced a steady stream of popular, critically acclaimed musicals that lasted until the late 1950s. Freed served as associate producer on *The Wizard of Oz*. His most famous song is *Singin' in the Rain,* and two of his films won the Academy Award for Best Picture, those being, *An American in Paris* (1951) and *Gigi* (1958).

JOSH RHODES (Director/Choreographer) is thrilled to be back in Sarasota. At Asolo Repertory Theatre, Josh directed *Jesus Christ Superstar, Cabaret, Hair, Ana Isabelle and Friends, The Sound of Music, Evita,* and *Guys and Dolls,* and choreographed the world premiere of *Knoxville, Barnum, Working, My Fair Lady,* and *Yentl.* On Broadway he directed and choreographed the highly acclaimed revival of *Spamalot*, as well as choreographing Rodgers and Hammerstein's *Cinderella, First Date, It Shoulda Been You,* and *Bright Star.* He choreographed *Carousel* and *Sweeney Todd* starring Emma Thompson on London's West End. Other directing credits include *Regency Girls, Cabaret,* Ken Ludwig's *Baskerville, Guys and Dolls* (Old Globe Theatre), *Knoxville* (Clarence Brown Theatre), *Dear World, Mack & Mabel, Grand Hotel* (NY City Center Encores!); *Spamalot,* The Who's *Tommy* (Kennedy Center); *Evita, Chess, Joseph and the Amazing Technicolor Dreamcoat, Paint Your Wagon, Jersey Boys* (Muny); *Show Boat* (Bucks County Playhouse); and *Celestina Warbeck and the Banshees* at The Wizarding World of Harry Potter in Orlando. Other choreography credits include *Company* starring Neil Patrick Harris, *Sondheim: The Birthday Concert* (PBS), the Australian tour of *Rodgers and Hammerstein's Cinderella* and the U.K. tour of *Doctor Dolittle.*

MATTHEW R. MECKES (Music Director) is pleased to be returning to Asolo Rep, previously serving as Music Director and Musician for *Fiddler on the Roof.* Favorite credits include Broadway: *MJ: The Musical,* Regional: *Passing Through, Cyrano* (Goodspeed Musicals), *42nd Street* (Riverside Theatre), *Next to Normal, Merrily We Roll Along* (Revival Theatre Company), *Man Of La Mancha, In the Heights* (PCPA), *Little Dancer, Like Water for Chocolate,* and *Tesla* (NYC Workshops) recently serving as a Music Supervisor for Norwegian Cruise Lines. He has worked with such notable artists as Stephen Flaherty & Lynn Ahrens, Stephen Schwartz, Neil Bartram & Brian Hill, Peter Dinklage, Adam Souza, Susan Stroman, and Christopher Jahnke, among many others. Deepest gratitude to his parents for their unending support and his dog Dixie for her constant companionship.

PAUL TATE DEPOO III (Set/Projection Design) is an award-winning production designer. His Broadway credits include *The Great Gatsby* (Drama Desk and Outer Critics Circle Awards), *Spamalot,* and *The Cottage* (Outer Critics Circle nomination). International highlights include *Titanic* and *Sweeney Todd* in Seoul, *Turandot* in Austria, and the 2022 FIFA World Cup Opening Ceremony. Additional credits include *Ramp's Bill Pay: The Musical* at Broadway's Broadhurst Theatre, *Iceboy!* at Goodman Theatre, *Cynthia Erivo Live for PBS,* and *USHER: My Way* – The Las Vegas Residency. He is the founder of Tate Design Group. pauldepoo.com.

BRIAN HEMESATH (Costume Design) previously worked on *Evita* and *Guys and Dolls* at Asolo Repertory Theatre. Costume designer for PBS's *Sesame Street* since 2009 (8 Emmy nominations, 3 wins), Associate designer for NBC's *SNL* (2002-2015; credits include 100 "digital shorts" for the Lonely Island), Associate Designer for Lionsgate's *John Wick 3* and Assistant Designer for *John Wick 2,* Assistant Designer for Amblin's *West Side Story*. Broadway: *Honeymoon in Vegas.* Off-Broadway: *Disaster!, Unbroken Circle, Curvy Widow.* Selected regional shows include *Evita* at MUNY St. Louis; *Curvy Widow* and *Conscience* at George Street Playhouse; *Honeymoon in Vegas, Boeing Boeing,* and *Smokey Joe's Café* at Paper Mill Playhouse; *Guys and Dolls* at Old Globe. Graduate of Carnegie Mellon University (MFA 1997) and St. Ambrose University (BA 1994). Irene Sharaff Young Master award 2015. Brian lives in New York with his husband Drew Krake. brianhemesath.com

KENNETH POSNER (Lighting Design) is making his Asolo Repertory Theatre debut. He designs extensively On and Off-Broadway, and for resident theatres and touring productions throughout the United States as well as internationally. Selected Broadway and West End credits include: *Fallen Angels, Beetlejuice, Mr. Saturday Night, Pretty Woman, Mean Girls, War Paint, Tuck Everlasting, Disgraced, On Your Feet, If/Then, Kinky Boots, Pippin, Cinderella, Hairspray, Dirty Rotten Scoundrels, Legally Blonde, Catch Me If You Can, The Coast Of Utopia - Shipwreck, Other Desert Cities, The Merchant of Venice, The Little Foxes, The Adventures Of Tom Sawyer, Grease* revival, *Finding Neverland,* and *Wicked.* He is a graduate of SUNY at Purchase and is the recipient of TONY, Drama Desk, Outer Critics Circle, Lucille Lortel, Joseph Jefferson, Henry Hewes and OBIE Awards.

CONNOR WANG (Sound Design) is thrilled to be returning to Asolo Repertory Theatre after last season's *The Mirror Crack'd.* Broadway: *Proof* (2026 Revival) and *How to Dance in Ohio.* Select Off-Broadway: *September L. Davis: The Apology Tour, Romy & Michele,* and *Laura Benanti: Nobody Cares.* Regional: La Jolla Playhouse, Goodman Theatre, The Old Globe, Steppenwolf, Alliance Theatre, American Repertory Theatre, American Players Theatre, Shakespeare Theatre Company, and many others. B.F.A., DePaul University. connorwangdesigns.com

MICHELLE HART (Hair, Wig, and Makeup Design) designs for Asolo Repertory Theatre and the FSU/Asolo Conservatory. Other credits: Sarasota Ballet, Palm Beach Dramaworks, freeFall Theatre, Urbanite Theatre, Florida Studio Theatre, Westcoast Black Theatre Troupe, Banyan Theatre, Ruth Eckerd Hall, Venice Theatre, Dorset Theatre, Barrington Stage, and Open Stage Theatre. She has also done hair and/or makeup for Joan Rivers, Doris Roberts, Martin Short, Jane Russell, Arlene Dahl, Soledad Villamil, Jane Pauley, Richard Dreyfuss, Castille Langdon, Christopher Higgins, Justin Long, and Paul Downs. Music videos; "Second Chance" by Shinedown, "Reverse Cowgirl" by T-Pain. Film and television: *The Loyalists, Lady of the Manor, The Real Stephen Blatt,* and *Paradise, FL.*

THE CREATIVES

LEE WILKINS (Associate Director and Choreographer) Asolo Repertory Theatre: *Jesus Christ Superstar, Cabaret, Evita, The Sound of Music,* and *Guys and Dolls.* The Old Globe: *Cabaret, Guys and Dolls, Baskerville,* and *Bright Star.* Broadway Associate: Rodgers & Hammerstein's *Cinderella, Bright Star, It Shoulda Been You,* and *First Date.* New York City: NBCUniversal *Upfront* (Radio City Music Hall 2018, 2019, 2020, and 2023), *Dear World, Mack & Mabel, Grand Hotel, Big River, Fanny* (NYC Encores). TV: *The Late Show with Stephen Colbert* (CBS), *Hatfields and McCoys* (NBC), *Alpha House* (Amazon Studios), *Sondheim: The Birthday Concert* (Lincoln Center and PBS), and *Company* (Lincoln Center and PBS). Graduate of Point Park University. leealanwilkins.com

GEOFF JOSSELSON CASTING (Casting) Previously for Asolo Repertory Theatre: *Fiddler on the Roof, Crazy for You,* and *Jesus Christ Superstar.* Broadway, Off-Broadway, and Tours: *Spamalot* revival, *Beetlejuice, The Velocity of Autumn, ...Spelling Bee, Marcel on the Train, Beau, Dracula: A Comedy of Terrors, Cellino v. Barnes, Altar Boyz,* as well as many productions for Arena Stage, Baltimore Center Stage, Carnegie Hall, The Civilians, Goodspeed, Irish Repertory Theatre, Kennedy Center, Long Wharf, The Old Globe, Oregon Shakespeare Festival, Paper Mill Playhouse, Pasadena Playhouse, Pioneer Theatre Company, Pittsburgh CLO, Pittsburgh Public Theatre, Repertory Theatre of St. Louis, Seattle Repertory Theatre, Signature Theatre, Studio Theatre, and Village Theatre. For more, please visit josscasting.com.

JASON PAUL TATE (Fight Director) Asolo Repertory Theatre: *Jesus Christ Superstar, Fiddler on the Roof.* Off-Broadway: *Watch Night* (Perelman), *Othello, Comedy of Errors, Nathan the Wise* (CSC), *Underground Railroad Game* (Ars Nova), *Coriolanus* (NYSF Public), *Circus: Wandering City* (BAM), *The Bachelors* (Rattlestick). Regional: A.R.T., Bucks County Playhouse, Cleveland Playhouse, Florida Rep, Florida Studio, Geffen, Great Lakes Theatre, Idaho Shakes, Lake Tahoe Shakes, Old Globe, Ordway, Shakespeare & Company, Shakespeare Theatre New Jersey, Studio Tierra del Sol, Southern Shakes, Theatre Lab, Tuacahn, Urbanite, Virginia Stage Company, Westcoast Black Theatre. Tate has also performed in six productions with the Metropolitan Opera and is the resident fight director and SFX designer for the Tony Award-winning *The Lost Colony.* He is a professor of movement at FSU/Asolo Conservatory and serves as the Vice President of the SAFD, with whom he is also a Certified Teacher and Fight Director. Proud Member: SDC/AEA. jasonpaultate.com

KIMBERLY ANN MCCANN (Production Stage Manager) is in her third season at Asolo Repertory Theatre previously working on *Fiddler on the Roof, The Mirror Crack'd, Come from Away, Beautiful: The Carole King Musical, Anna in the Tropics,* and *Jesus Christ Superstar.* Broadway credits include *Curtains,* and Off-Broadway credits include *Bill W. and Dr. Bob, How to Save the World,* and *John Ferguson.* Kimberly has also worked with Goodman Theatre, Northlight Theatre, Milwaukee Repertory Theatre, Peninsula Players Theatre, Skylight Music Theatre, Tuacahn Center for the Arts, and The Juilliard School.

MARS WOLFE (Assistant Stage Manager) Asolo Repertory Theatre debut! Broadway/National Tours: *Kimberly Akimbo* (Best Musical - Tony Award; 1st National), *MJ the Musical* (1st National), *The Black Clown* (1st National). Off-Broadway: *Bigfoot!, Shifters, Eurydice, Bad Kreyòl, Sunset Baby, The Peculiar Patriot.* Film/TV: *MTV's Video Music Awards, The View, VH1's Trailblazers Honors.* Mars is a Sundance Episodic Lab Fellow and a tall poPpy apprentice. Mars' plays have premiered in Ars Nova's ANT FEST, on PBS/All Arts, and at Victory Gardens.

LYDIA KONINGS (Assistant Stage Manager) is thrilled to return to Asolo Repertory Theatre! Previously at Asolo Rep: *The Wizard of Oz, Marie & Rosetta, The Unfriend, Primary Trust, Come from Away, Jesus Christ Superstar, Anna in the Tropics,* and *Beautiful: The Carole King Musical.* Regional: The Santa Fe Opera and Saugatuck Center for the Arts. She was an apprentice at both The Santa Fe Opera and Asolo Rep and studied Mathematics and Theatre at Hope College.

MUSIC THEATRE INTERNATIONAL (MTI) is one of the world's leading theatrical licensing agencies, granting theatres from around the world the rights to perform the greatest selection of musicals from Broadway and beyond. Founded in 1952 by composer Frank Loesser and orchestrator Don Walker, MTI is a driving force in advancing musical theatre as a vibrant and engaging art form. MTI works directly with the composers, lyricists and book writers of these musicals to provide official scripts, musical materials, and dynamic theatrical resources to over 100,000 professional, community and school theatres in the US and in over 150 countries worldwide. MTI is particularly dedicated to educational theatre, and has created special collections to meet the needs of various types of performers and audiences. MTI's Broadway Junior® shows are 30- and 60-minute musicals for performance by elementary and middle school-aged performers, while MTI's School Editions are musicals annotated for performance by high school students. Launched in May 2025, MTI's Broadway Senior™ musicals are geared and adapted for adult performers 55 and over. MTI maintains its global headquarters in New York City with additional offices in London (MTI Europe) and Melbourne (MTI Australasia).

PETER ROTHSTEIN (Producing Artistic Director) directed *Fiddler on the Roof,* The U.S. Premiere of *The Unfriend, Come from Away,* Ken Ludwig's *Lady Molly of Scotland Yard* (World Premiere), *Twelve Angry Men: A New Musical, Inherit the Wind, Man of La Mancha, Sweeney Todd,* and *Ragtime* at Asolo Repertory Theatre. He works extensively as a director of theatre, musicals, opera, and new work development. For 25 years, Rothstein served as the founding Artistic Director of Theater Latté Da, a Minneapolis-based company dedicated to new and adventurous music-theater. Other collaborations include: the Guthrie Theater, Children's Theatre Company, Ten Thousand Things, South Coast Rep, and Seattle's 5th Avenue, as well as the Minnesota Opera, Boston Lyric Opera, and Chicago Opera Theater. Rothstein is the creator of *All is Calm: The Christmas Truce of 1914,* which had its off-Broadway debut in 2018, receiving the Drama Desk Award for Unique Theatrical Experience. Rothstein served on the board of directors for the National Alliance for Musical Theatre, Alive and Kickin', and the Twin Cities' Ivey Awards. He holds degrees in Music and Theater from St. John's University and an MFA in Directing from the University of Wisconsin-Madison.

ROSS EGAN (Managing Director) leads Asolo Repertory Theatre, one of the nation's premier regional theatres. He previously served as Managing Director of Barter Theatre in Abingdon, Virginia, one of the longest-running professional theatres in the country, and as Director of Operations at the Illinois Shakespeare Festival. Earlier in his career, he founded Refuge Theatre Project, a Jeff Award-winning Chicago company celebrated for its groundbreaking productions. Ross currently serves as Board President of the Arts and Cultural Alliance of Sarasota County. He holds an MBA and a BFA in Acting. Away from the theatre, you'll find him on the hockey rink.



AN INTERVIEW WITH JOSH RHODES

Do you remember the first time you encountered *Singin' in the Rain*?

Was there ever a time I **DIDN'T** know *Singin' in the Rain?* It almost feels like it is something that was downloaded into me the second I was born.

My family didn't raise me on musical films, but I had access to the Technicolor™ joy at random moments of my life while channel surfing the four channels available to us. I remember understanding that there was something perfect about the film and Gene Kelly. Something felt masterful. Back then I had no idea how hard it was to dance like that, or film the epic numbers on a soundstage, and yet I understood it was special.

How have you found your way into such an iconic story?

My motto for this is "It's not a movie. It's about **MAKING MOVIES.**" The central comedic crisis is that a bunch of celebrated makers of movies must learn how to craft an entirely new kind of film overnight. What could possibly go wrong? The tension and humor come from watching everyone in the studio scramble behind the scenes to keep their place in Hollywood. Therefore, I decided to set the story in a Hollywood soundstage and let each location be defined by what the camera would take in.



There are some amazing photos of films being made in the 1920s with one actor in costume on a small detailed and finished set while surrounded by an entire community of crew on wooden gantries.

Men behind cameras, technicians on dirty ladders, bored wardrobe supervisors waiting to be called, and a whole army of people looking quite blue collar standing by. The glamour is merely a small square in what was the size of an airplane hangar. The finished set is only for the camera. The rest is for the audience to be reminded that we are making film, or more importantly, making theatre.

We can't replicate Stanley Donen and Gene Kelly's brilliance. The movie will always be there. But tonight the audience gets to be the camera. And it's for tonight only. This film will not be here tomorrow.

As a director/choreographer, how do you think about and deploy dance to tell stories?

Being a dancer, I will always love the exuberance of dance and the joy it gives people. But I also have a responsibility to help it keep the story moving along. This story has a wonderful challenge: an 18-minute story ballet in act two. The task is daunting, but one I'm so excited to tackle.

One goal for me has been to attempt a slightly different narrative than what the film created. For a modern theatre audience, watching a long ballet in act two, I feel like I have a responsibility to make the story have a bit more to do with the actual plot of *Singin' in the Rain.* What would Don choreograph when given the chance to make this? What story would Cosmo write? We get a few hints in the dialogue, but the film doesn't really help us understand what the film they're making, "The Dancing Cavalier," is really about. We had some fun creating our own and I hope everyone does as well.

Why this story now?

Aren't we always getting left behind by some kind of technology? Or some new way everyone is communicating with each other? At times I feel like a silent film star who has to learn how to talk again. We can all relate to overnight trends that change the world. What's fun about this one is we get to laugh at other people who are having a hard time changing with the times. It's not us tonight!

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Graduate Lighting Design Assistant
Jack Coody

Associate Music Director
Carl Haan

Production Assistant
Hannah Kate Hawver

Associate Scenic and Projection Design
Ben Hirschfield

Assistant Choreographer
Lily Kaufmann

Graduate Costume Design Assistant
Abigail Larsen

Musician Coordinator
Isaac Mingus

Fight Choreographer
Jason Paul Tate

Lighting Programmer
Paul Vaillancourt

Stagehands
Nick Lomelino, Jaimie Fritzching, Mike Bishop

Spot Operators
Roy Fisher and Mateo Cristiani

Wigs
Noella Torres and Rebekah Eckler

Dressers
Kate Landry, B.Dylan Candella, Liza Wolfe and Dianne Wiseman

Special thanks to:
Matt Gissing and Sean Webley at the Ringling college INDEX program and the John and Mable Ringling Museum of Art for supporting the creation of the films in *Singin' in the Rain.*

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Jonathan Guadarrama - Smart Water Irrigation

Dennis Garcia - MD Pump

Adrian Van Stee and James Monaghan

Many thanks to these staff members for their years of service with Asolo Rep.

+ 10 plus years
++ 20 plus years
+++ 30 plus years



RAIN IN THE FORECAST

BY JAMES MONAGHAN

Let's face it: rain gets a bad rap. If your own life experiences of being trapped somewhere waiting for a downpour to pause, or cancelling that long-awaited outing, or white knuckle driving down the highway haven't convinced you of rain's reputation, just look at the idiomatic life of "rain."

"When it rains, it pours" – problems tend to arrive at the same time and compound each other

"Rain on someone's parade" – to spoil a good time

"Save it for a rainy day" – prepare for inevitable misfortune

"Rain, Rain, go away..." – need we bother with a definition?

"Rain or shine" – even if the conditions aren't optimal, the event moves forward

"It's like Rain on your wedding day" – Ms. Morissette will tell you: dark omen for the future

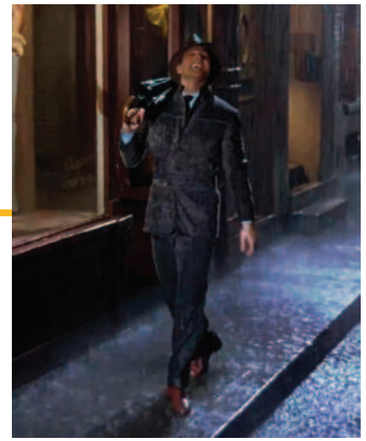
Rain is a virtual byword for "bad." Even the apparently happy phrase "right as rain," meaning feeling normal and fully functional, has a cloudy etymology. Cheery alliteration aside, its English origins appear to conflate at least two archaic usages of the word "right:" one that means "straight," as in "right as a line," and one that means "dependable," which Charles Dickens deploys in *The Pickwick Papers* when a character acknowledges they can accomplish the assigned task by saying, "right as a trivet." Regardless, you'd be hard-pressed to find a straighter OR more dependable phenomenon than the infamously grey and rainy English climate.

But it's precisely because of rain's bad reputation that *Singin' in the Rain* is such an evocative

DID YOU KNOW?

Dickens isn't the only author who can claim a piece of the evolution of this saying. Another English author, Max Beerbohm, records an early use of the exact phrase "right as rain" in his 1909 book *Yet Again* alongside another feel-good alliteration, which is also the title of a track from *Singin' in the Rain:*

"HE LOOKED, AS HIMSELF WOULD UNDOUBTEDLY HAVE SAID, 'FIT AS A FIDDLE'; OR 'RIGHT AS RAIN.'"







Gene Kelly performing the song in the 1952 film *Singin' in the Rain* | Sheet music cover, 1929 | Gene Kelly Statue in Leicester Square, London

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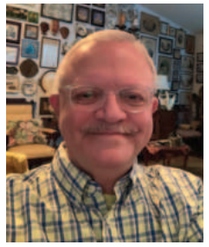
Gene Kelly did not perform the famous singing in the rain sequence in one take as legend would have it. But he was quite sick at the time, reportedly running a 103-degree fever during filming.

title and memorable moment. Newly in love and with creative faculties firing on all cylinders, when our protagonist Don Lockwood looks at the stormy weather, he sees this inconvenience as a gift. Why should everyone rush through it with collars up and newspapers overhead? Suddenly he understands that rain is cleansing and brings the promise of growth in a refreshed world. The result is defiantly joyful, exuberant, and surprising; it has a playful, almost childish quality. Isn't it remarkable that as children, we revel in the opportunity to splash in a puddle only to spend our adult lives checking the weather app in a futile attempt to stay dry?

The song itself, by Arthur Freed and Ignacio Herbert Brown, was actually written in 1929—nearly the same year as *Singin'*s set and enjoyed some popularity more than 20 years before Gene Kelly and the beloved film cemented its legendary status in popular entertainment. First performed as part of *The Hollywood Music Box Revue of 1929,* a somewhat confusing title for a musical revue performed on the stage, it was also included as the finale in MGM's second feature-length film with sound: *The Hollywood Revue of 1929.* A massive chorus, along with most of the MGM stars of the era, perform the number in yellow raincoats—this sequence was one of several shot in Technicolor™—in front of what is evidently Noah's ark, which provides some interesting context for the cheerful tune. Incidentally, it is not raining on the performers. The real-life journey of the song from stage revue to the climactic ending of an early movie musical echoes the central trajectory of Don, Kathy, and Cosmo: coming up through working on stage to hitting it big with the arrival of talkies and the movie musical. Perhaps this was on the minds of Betty Comden and Adolph Green as they created the story for all the Freed/Brown tunes in *Singin' in the Rain.*

From stage to film and back again, the song and the magical image it conjures has been putting the sun in people's hearts for nearly a century. For that, at least in this writer's opinion, it's much more magical to watch an amazing performer splash into a whole new way of seeing the world from the comfort of my warm, dry seat.

DONOR SPOTLIGHT



Doug Thweatt

1. How long have you lived in Sarasota, and what brought you here?

I retired to Florida in 2002 with my husband Paul Grootkerk. After twenty-five-plus years of teaching–mostly middle school for me and university for him–we traveled the world looking for the right place to retire and settled on Sarasota because of the wonderful concentration of the arts here.

2. What made you fall in love with theatre?

I fell in love with theatre in junior high when I saw my first live production that the drama club put on. The curtains opened and there was a life being lived right in front of me; it was so exciting! I'm sure the production wasn't a masterpiece, but it hooked me. From then on, I was involved in high school, college, and community theatre productions as often as possible. One of my undergraduate degrees is in theatre. When I saw my first Broadway production, I was overwhelmed!

3. Is there a particular production or moment at Asolo Rep that has stayed with you?

There are so many outstanding productions at the Asolo that stand out for me. Visually, Evita falling from the sky in *Evita,* the opening sequence of the con men in *Guys and Dolls,* and the floating cross in *Jesus Christ Superstar.* Emotionally, the multi-language singing of "The Impossible Dream" in *Man of La Mancha,* the turmoil of *Twelve Angry Men* (both the play and the musical), and the hopes and dreams of *Ragtime* are etched in my memory. Narratively, the journey of the major characters in *1776, The Crucible, Sweeney Todd, Inherit The Wind, Silent Sky, Come from Away, Doubt,* and *Fiddler on the Roof* all swept me into their lives!

4. What should fellow patrons know about you?

I love co-producing at the Asolo! It is a great pleasure to honor and recognize my late husband Paul Grootkerk by co-producing in his memory. Selfishly, to have a small role in bringing these wonderful productions to life makes my life more complete. Theatre IS life for all to see, sometimes to laugh, to cry, but always to learn. That's what I love about live theatre: it's life!

And I have one bit of advice to everyone: subscribe for the season. You may not know all the plays, but you have the chance to learn new playwrights and new ideas. And when someone says, "I've already seen that play," my response is that every single production is a different experience; ask those who saw other productions and they'll all tell you seeing it at the Asolo was an entirely new and exciting experience.



Jeremy Radin as Tevye in Asolo Rep's 2026 production of *Fiddler on the Roof.*

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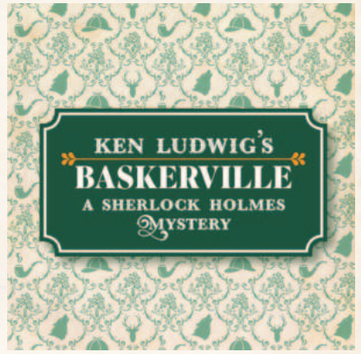
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IllumiNation Speaker Series

The IllumiNation Series features expert-led, post-show conversations that explore the themes of our productions. Each event provides deeper theatrical context, highlights key ideas, and invites audience perspectives. Join us for *August Wilson's Ma Rainey's Black Bottom, The Day the Circus Came to Town,* and *Provenance.*

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