

reboot

MARCH 8 - 23, 2024

IN ASSOCIATION WITH
THEATRE OFF JACKSON

ANYONE CAN WHISTLE

ONCE YOU SEE, YOU CAN'T STAY BLIND

BOOK BY
ARTHUR LAURENTS

MUSIC & LYRICS BY
STEPHEN SONDHEIM

ORCHESTRATIONS BY
DON WALKER

DIRECTOR
JASMINE JOSHUA

MUSICAL DIRECTOR
KAELEE BOLME

CHOREOGRAPHER
HARRY TURPIN



TICKETS & MORE INFORMATION @
REBOOTTHEATRE.ORG

SONDHEIM'S
BEST-KEPT SECRET!

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Reboot Theatre Company
in association with Theatre Off Jackson
presents
ANYONE CAN WHISTLE

Direction by Jasmine Joshua
Music Direction by Kaelee Bolme
Choreography by Harry Turpin

RUN TIME

2 hours and 30 minutes, including one 15-minute intermission.

SHOW WARNINGS

Theatrical haze and flashing lights.

DIRECTOR'S NOTE

When Stephen Sondheim, the Mozart of American Musicals, died, many companies across the nation wanted to pay tribute to him by producing his works. Reboot was no different. As we mulled over which masterwork we should do, the road less traveled seemed to be an obvious choice. Considered a flop, *Anyone Can Whistle* is rarely produced despite containing a couple of Sondheim's most famous songs. So why does no one do it?

After reading the script, it became clear why. And it also made me want to direct it.

At Reboot, where context is key. When I did my first read of the script, I knew this show was going to have puppets in it. If the message was going to hit us over the head, then let's just Yes And the symbolism all the way home. I also kept coming back to this concept of who is deemed "sane" in society and who is not. When I read about how the residents of the Cookie Jar are able to escape and become utterly undetectable, it struck a chord with me. What are the things we do to make ourselves more palatable for society? How do we hide that likely everyone is, in some respect, a Cookie? When do you puppet?

Working through this show has begotten a tome of context that I personally find interesting and exciting to discuss, but if you'd rather just watch the show and take it at face value, maybe turn the page and check out some of the ads.

Anyone Can Whistle premiered in 1964 amidst the backdrop of the Civil Rights Movement, Second Wave Feminism, anti-Vietnam War protests, and the rise of counterculture. In his book *Finishing the Hat*, Sondheim admitted he and book writer Arthur Laurents were trying to be too clever by half with this particular show, tackling perhaps one-too-many zeitgeists at a time. Additionally, other musicals playing on Broadway in 1964 were *Hello, Dolly!*, *Fiddler on the Roof*, *My Fair Lady*, and *Funny Girl*. With a bizarre, narratively confounding book and an anti-conformity message that pointedly condemned its audiences, it was no wonder *Anyone Can Whistle* was panned.

We of course do not change any words in the script, which means having to navigate what is Appropriate for 1964, but Awkward-to-Gross for 2024. I'm not in the sanitation business (no theatre should be), but I do put myself in our audience's shoes. It was important to me that this show walk the line between giving an audience some credit to understand the historical context of when it was written, but also knowing that there are some things that would take a modern audience out of the show.

For example, there are several instances in the Fay and Hapgood scenes where the stage directions suggest Hapgood throw Fay onto the bed and force himself upon her. Which of course loosens her up, uptight feminist that she is, so that she can fall in love with him. Swoon! Fortunately we're not as beholden to the stage

directions, but we had to come up with ways for Fay and Hapgood to connect romantically while still using the leftover antiquated language.

The “Interrogation” sequence, also known as “Simple” in some scores, is a fascinating musical theatre moment. This huge piece of musical storytelling was one of the first examples of what would become one of Sondheim’s landmark styles, used to perfection in *Into the Woods* and *Sunday in the Park with George*. Each verse tackles various socio-political issues such as (white) women in the workplace, anti-war and anti-militarization messaging, and also Jim Crow laws. In the book, there is a character named Martin the Negro (in the score, he doesn’t even have a name, just the description) who sings about how he rides buses, eats in restaurants, and attends public schools. Martin is supposed to do an “Uncle Tom-like shuffle” when he walks, his speech hints at African American Vernacular English (AAVE), and even the music suddenly dips into a more bluesy style. This was of course entirely on purpose and the use of minstrel motifs was meant to satirize the absurdity and cruelty of Jim Crow laws and racism in America. In 1964 on Broadway, this was a big swing.

And now let’s imagine how that staging in 2024 Seattle would land, even if you did understand the history behind it.

Let me also mention that Martin is the only purposeful person of color in the show, according to the script. I might have been wrong, but I did not consider hiring a Black actor just to be a minstrel – a puppet, if you will – to show audiences what racism is. That being said, in discussions with Kaelee, our music director, we didn’t want to cut it because, boy, does that commentary still unfortunately have relevance. Questions to discuss on the ride home: would you make an anti-racist comment by asking a global majority person to act in a racist way? Is this moment as we staged it still uncomfortable in the way it’s meant to be?

Congratulations, you’ve now completed *Anyone Can Whistle 101*, a completely unnecessary prerequisite. Your diplomas will be shipped to you at a later date.

I want to thank Shermona Mitchell, Stephen Robinson, and Bob Williams for talking with me about some of these moments in the show. I also want to thank the cast and crew for being game to play and wrestle with this magnificently strange musical.

Simple: I hope you enjoy it!

CAST

(In Alphabetical Order)

Dr. Detmold.....	David Breyman
Ensemble.....	Kate Connors
J. Bowden Hapgood.....	Rhys Daly
Mrs. Schroeder/Ensemble.....	Cynthia Dario-Good
Cora Hoover Hooper.....	Shana Emile
Ensemble/Dance Captain.....	Mariesa Genzale
Ensemble.....	HK Goldstein
Nurse Fay Apple.....	Anamaria Guerzon
Comptroller Schub.....	June Apollo Johns
Treasurer Cooley.....	Robin Langenhop
Chief Magruder.....	Max Lopuszynski
Ensemble/Understudy Cora/Schub/Detmold/Magruder.....	Paris Manzanares
Ensemble.....	Pyper
Ensemble/Understudy Hapgood/Fay/Cooley/Mrs. Schroeder.....	Malex Reed
Ensemble.....	Miles Wingett

And

Baby Joan as Herself

ARTISTIC TEAM

Director.....	Jasmine Joshua
Musical Director.....	Kaelee Bolme
Choreographer.....	Harry Turpin
Stage Manager.....	Jessamyn Bateman-Iino
Associate Director.....	Rebekah Nachman
Scenic Design/Lead Carpenter.....	Garrett Dill
Lighting Design.....	Jacob Viramontes
Costume Design.....	Krista Lofgren
Properties Design.....	Jessamyn Bateman-Iino
Sound Design.....	Kairon Bullock
Puppet Design.....	Abigail Maxey
Master Electrician.....	Aiyana Stephens
Poster Design.....	Noel Pederson
Production Manager.....	Scot Charles Anderson
Artist Liaison.....	Lee Iris Thomas
Production Photos.....	Colin Madison Photography

BAND

Conductor/Keyboard.....	Kaelee Bolme
Cello.....	Erika Fiebig
Percussion.....	Josh Zimmerman
Trumpet.....	Brian Schunke
Woodwinds.....	Cody Clark
Trumpet (alt.).....	Kairon Bullock

MUSICAL NUMBERS

ACT ONE

Opening.....	Company
Me and My Town.....	Cora, Goons
Miracle Song.....	Cora, Company
There Won't Be Trumpets.....	Fay
Interrogations #1-6.....	Hapgood, Company
A-1 March.....	Company
There's a Parade in Town.....	Cora, Company
Come Play Wiz Me.....	Fay, Hapgood
Anyone Can Whistle.....	Fay

ACT TWO

I've Got You to Lean On.....	Cora, Schub, Cooley, Magruder
Everybody Says Don't.....	Hapgood
Double Reprise (See What It Gets You).....	Fay
Cora's Chase.....	Company
With So Little to Be Sure Of.....	Fay, Hapgood

There will be one 15-minute intermission.

THEATRICAL HAZE AND FLASHING LIGHTS ARE USED IN THE SHOW. ANY VIDEO AND/OR AUDIO RECORDINGS OF THIS PRODUCTION IS STRICTLY PROHIBITED.

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CAST (in alphabetical order)

David Breyman (he/him; *Dr. Detmold*) is excited to return to Reboot! He was last seen here as Caiaphas in *Jesus Christ Superstar*. He's a graduate of Cornish College of the Arts, and has been seen onstage at Taproot Theatre Company, Tacoma Arts Live, Centerstage Theatre, and many others. Credits include *See How They Run* (Clive), *Romeo & Juliet* (Benvolio), *The Wizard of Oz* (Scarecrow), and *Winnie the Pooh* (Eeyore). Thanks to my dear friends and family for their unrelenting support. Cheers!

Kate Connors (she/they; *Ensemble*) is thrilled to be a part of *Anyone Can Whistle*, which is her first Reboot production! She would like to thank the Academy and any other important people* she would inevitably forget to mention. Kate's recent credits include Emma Blake in *Fefu and her Friends*, Belle in *Game of Tiaras*, and Jovie in *Elf the Musical*. *parents, partner, friends, and her cat.

Rhys Daly (he/they; Hapgood) Is delighted to return to the Reboot stage for his first time playing Sondheim! Credits include *Peter and The Starcatcher* (Reboot), *Hello Dolly* (Village Theatre), *Henry IV* (Seattle Shakespeare Company), *A White Haunting* (MAP Theatre), and *Wonder Boy* (The 5th Avenue Theatre). When not on stage, he can be found looking for a new coffee shop in which to memorize lines or furiously edit his next poetry collection. (@jellicletrash)

Cynthia Dario-Good (she/her; Mrs. Schroder/Ensemble) Cynthia is so grateful to be getting back into theater with these crazy, genius, mad-cap Cookies (especially the well-adjusted Group A)! Next up for Cynthia is Mrs. Phelps, the librarian, in *Matilda*, and Marie, the Fairy Godmother, in *Cinderella* for Kitsap Forest Theater this summer.

Shana Emile (she/her; Cora) is delighted to play another (self-proclaimed) beloved "antagonist" with Reboot. Her previous credits include Squeeze in *Our Dear Dead Drug Lord* (WET), Little Mermaid in *Disenchanted!* (WPP), Judas in *Jesus Christ Superstar* (Reboot), and Marianne in *The Revolutionists* (SSR). She also performs with Puget Sound Company, an award winning acapella group founded in Seattle. She would like to thank all the Cookies in her life for supporting her theatrical endeavors.

Mariesa Genzale (she/they; Ensemble/ Dance Captain) Mariesa is thrilled to be back at Reboot! She is a Seattle based actor, dancer, teacher and pasta-lover. Some credits include: Karina in *An Incomplete List...* (Dacha), Ensemble -Dance Captain in *Jesus Christ Superstar* (Reboot), Josephine in *Urinetown* (MMC), the title role in *Antigone* (BC), & Darlene in *The Last Starfighter* (SSR). Much love to her mom, incredible chosen family, and the entire Reboot team! @mariesa_genzale

HK Goldstein (they/them; Ensemble) is a non-binary actor, director and designer from New York. They've performed on stage in NY, Vermont and Washington, and have directed original work at the NY Int'l Fringe Festival, Dixon Place, Prelude Festival and more. HK holds a BFA in Drama from NYU's Tisch School of the Arts. They also co-created and starred in the radio drama podcasts *A World Where* and *The Mueller Report: A Radio Dramatization*. hkgoldstein.com

Anamaria Guerzon (she/they; Fay Apple) is thrilled to be back onstage with Reboot for their first musical since college. Select acting credits include: Slank/Clam in *Peter and the Starcatcher* (Reboot), Nancy in *Yellow Fever* (Centerstage Theatre) and Student in *TRYING* (Book-It Rep). Their play *SKIN* has most recently been developed in a workshop/reading with The Playwright Realm's Scratchpad Series (dir. May Adrales). They hold a BA in Theatre from Pacific Lutheran University.

June Apollo Johns (they/them; Schub) is a multi-disciplinary performer who has brought their passion for burlesque, musical theatre, and pushing past the arbitrary limits of the gender binary to audiences both local and international. Whether performing, hosting, or producing, June continually blends and blurs lines between art forms to make the whole community a more inclusive, sparkly place to be!

Robin Langenhop (they/them; Cooley) is thrilled to join the Reboot family! Local performances include the title role in *Pippin*, Baker in *Into the Woods* (Renton Civic Theatre), Space Punk in *Starmites*, Balladeer in *Assassins*, and Jimmy in *Reefer Madness* (SecondStory Repertory). Robin has performed in Cleveland's Great Lakes Theater and even the annual White House Easter Egg Roll. Check out their D&D podcast, *Mage Hand High Five*, wherever you listen!

Max Lopuszynski (he/him; Magruder) Max is elated to be making his Reboot debut! A Seattle-based actor, singer, and voiceover artist, his credits include: *Sunday in the Park*..(Franz/Dennis), *Elephant & Piggie*.. (Elephant; SecondStory Repertory) *The Pirates of Penzance* (Frederic u/s; Seattle Gilbert & Sullivan), *Sweeney Todd* (Beadle Bamford; Vashon Repertory Theatre), *Hair* (Renton Civic Theatre), *Joseph... Dreamcoat* (Seattle Musical Theatre), and *The Music Man* (Tacoma Musical Playhouse). Up next: *Cabaret* (Bainbridge Performing Arts). IG: @MaxLopuszynski

Paris Manzanares (she/her; Ensemble/ Understudy Cora, Schub, Detmold, Magruder) made her Seattle debut as Lizzie in *110 in the Shade* with Reboot @ Seattle Public Theatre. After training at Interlochen Arts Academy, Paris worked professionally in Chicago, and the greater Midwest, including *Cabaret* (Sally), *The Crucible* (Abigail Williams), as well as collaborating with Michael Koomin & Christopher Dimond to reimagine *The Noteworthy Life of Howard Barnes* following its premiere at Village Theatre. Paris is filled with gratitude after being welcomed and affirmed by this community of artists.

Pyper (they/them; Ensemble) is a transplant from the silly spud state of Idaho. Projects include *The Women* (Harlequin Productions) *Deep Purple Wiggle* (Theatre Battery), and *110 in the Shade* (Ensemble) at Reboot Theatre. Their goal is to expand their perspective by intaking and sharing the experience of life, and the spectrum of humanity. After a two-year hiatus, they are excited to be back in the room making some Theater Magic!

Malex Reed (they/she/he; Ensemble/ Understudy Hapgood, Fay, Cooley, Mrs. Schroeder) studied Vocal Performance, Music Composition, Theatrical Directing, and Playwriting at Cornish College of the Arts, and has worked with Seattle Shakespeare Company, Cafe Nordo, The Intiman, and Reboot Theatre. Malex directs the PwA Singers, through a local non-profit called Path With Art that works to give arts education access to underserved communities. They are also the lead singer/songwriter for the band Neither Bears Nor Forest.

Miles Wingett (they/them; Ensemble) is proud to be making their return to Reboot! After completing their education at the American Musical and Dramatic Academy in NYC, Miles is thrilled to be performing in the Seattle area. Recent credits include *Peter and the Starcatcher* (Reboot) *Sweeney Todd* (Vashon Repertory Theatre) and *Sunday in the Park with George* (SecondStory Repertory Theatre).

CREATIVE

Jasmine Joshua (they/them; Director) has directed *The Murder of Roger Ackroyd* (Book-It), *The Mystery of Irma Vep* (Intiman), *Cabaret* (Reboot Theatre), *Down the Rabbit Hole* (Cafe Nordo); associate director *Sherwood, XY* (Village Theatre), and assistant director *Bliss* (5th Ave). On stage: 5th Ave, Seattle Shakes, Seattle Public Theatre, Book-it, Intiman. Upcoming: *Let's Be Here*, a cabaret at Aspire Kinetic Arts, directing a reading of *Gold* by Marcus Gorman at Driftwood Players, and acting in *Gunked!* at Annex. www.jasminejoshua.com

Kaelee Alicia Bolme (she/her; Music Director) currently serves as Artistic Director and Conductor of Seattle Trans and Nonbinary Choral Ensemble (STANCE), the region's first choir of its kind. She has sung with Seattle Pro Musica since 2018, and has worked on numerous shows as music director, pianist, and actress, including *Into the Woods* and *Sweeney Todd*. She is also the co-writer of the original musical "Starshine", with David Guillot. She has a BA in Music Studies from UNO.

Harry Turpin (he/him; Choreographer) Harry is excited to be working with Jasmine Joshua on this weird-but-still-important play. An award-winning director and choreographer, Harry has directed and choreographed several fan-favorite productions including *Jesus Christ Superstar*, *Little Shop of Horror*, *Fly By Night*, all with Reboot. Other select credits include *White Christmas*, *The Music Man*, *Once On This Island*, *Hair*, and *Sunday In The Park With George*. Harry serves as the President of the Board for the award-winning Reboot Theatre Company. For more information please visit harryturpin.com

Jessamyn Bateman-Iino (they/them; Stage Management) is a stage manager and prop designer from the Seattle area. Past favorite shows include *Sweeney Todd: The Demon Barber of Fleet Street* (Reboot Theatre), and *The Mystery of Irma Vep* (Intiman Theatre). They also make cute and creepy crafts, which can be found at mutinyhall.com.

Garrett Dill (he/him; Scenic Designer, Lead Carpenter) is very glad to be building for Reboot Theatre once again! Alongside designing and building, Garrett is an actor and is performing in Story Book Theater's production of *Jack and the Beanstalk* as the Giant! Many thanks to his family for the use of their garage to build this set and their support. As well as the many friends who've supported him along the way. For theater!

Krista Lofgren (she/her; Costume Design) is so excited to make her theater costuming debut with *Anyone Can Whistle*. She has owned a vintage clothing shop for eight years and has been seen in several

shows around the Seattle area. She has had so much fun combining her two passions and playing with clothes on the stage!

Jacob Viramontes (he/him; Lighting Design) is delighted to be back at Reboot Theatre Company! You may have seen his design for *Peter and the Starcatcher* last summer. Other select lighting design credits include: *Carmen* (Tacoma Opera), *Rudolf the Rednosed Reindeer* (Tacoma Little Theatre), *Thrice* (Pratidhwani), *Tiny Beautiful Things* (Burien Actors Theatre), *Hair* (Renton Civic Theatre), *Ragtime* (Lakewood Playhouse), *25th Annual Putnam County Spelling Bee* (Twelfth Night Productions). Instagram: @jacobviramontestheatre

Kairon Bullock (he/him; Sound Design) This will be Kairon's first production with Reboot. He is an Indianapolis native who began his technical theatre career in high school, gaining experience in multiple areas of backstage work including lighting, sound, and set construction. Since then he went to work professionally with multiple theaters around central Indiana, before moving to the PNW in late 2023.

Abigail Maxey (she/her; Puppet Design) is an artist, tinker, and puppet enthusiast.

Rebekah Nachman (she/her; Associate Director) is thrilled to be on this wacky and whimsical journey with Reboot for the first time as a member of the creative team! Usually, you will find her acting on the Seattle stage and screen, most recently in productions: *110 In the Shade* with Reboot Theatre and *The Tempest* with Seattle Rep Public Works. She would like to thank Jasmine and the entire cast and crew for creating a truly collaborative space where her voice was always valued!

Scot Charles Anderson (he/him; Production Manager) A member of Reboot's working board since 2018, Scot currently serves as their treasurer, and directed *110 in the Shade* @ Seattle Public.

Stephen Sondheim wrote the music and lyrics for *Saturday Night* (1954), **A FUNNY THING HAPPENED ON THE WAY TO THE FORUM** (1962), **ANYONE CAN WHISTLE** (1964), **COMPANY** (1970), **FOLLIES** (1971), **A LITTLE NIGHT MUSIC** (1973), **THE FROGS** (1974), **PACIFIC OVERTURES** (1976), **SWEENEY TODD** (1979), **MERRILY WE ROLL ALONG** (1981), **SUNDAY IN THE PARK WITH GEORGE** (1984), **INTO THE WOODS** (1987), **ASSASSINS** (1991), **PASSION** (1994) and **ROAD SHOW** (2008) as well as lyrics for **WEST SIDE STORY** (1957), **GYPSY** (1959) and **DO I HEAR A WALTZ?** (1965) and additional lyrics for **CANDIDE** (1973). Anthologies of his work include **SIDE BY SIDE BY SONDHEIM** (1976), **MARRY ME A LITTLE** (1981), **YOU'RE GONNA LOVE TOMORROW** (1983), **PUTTING IT TOGETHER** (1993/99) and **SONDHEIM ON SONDHEIM** (2010). He composed the scores of the films "Stavisky" (1974) and "Reds" (1981) and songs for "Dick Tracy" (1990) and the television production "Evening Primrose" (1966). His collected lyrics with attendant essays have been published in two volumes: "Finishing the Hat" (2010) and "Look, I Made A Hat" (2011). In 2010 Broadway's Henry Miller's Theatre was renamed The Stephen Sondheim Theatre in his honour; in 2019, London's Queens Theatre was also renamed the Sondheim.

Arthur Laurents is an award-winning playwright, screenwriter, librettist, director and producer, Arthur Laurents has been responsible for creating the librettos of many Broadway shows including *Gypsy*, *Anyone Can Whistle*, *Do I Hear A Waltz?*, *Hallelujah*, *Baby!* and *Nick & Nora*. He wrote the screenplays for *The Snake Pit*, *Anna Lucasta*, *Anastasia*, *Bonjour Tristesse*, *The Way We Were* and *The Turning Point*. He also wrote the plays *Home Of The Brave*, *The Time Of The Cuckoo* and *A Clearing in The Woods*. He directed *I Can Get It For*

You Wholesale, Anyone Can Whistle, Gypsy, La Cage Aux Folles, Birds Of Paradise and Nick & Nora.

THANK YOU

Reboot is grateful for support from 4Culture, ArtsFund, ArtsWA, National Endowment for the Arts, the Office of Arts & Culture Seattle, and to our 2024 Season Donors.

Join us on Sunday March 17th, immediately after the matinee production of *Anyone Can Whistle*, for a special talk-back featuring representatives from MEND, and members of the Whistle Company.



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LAND ACKNOWLEDGEMENT

Theatre Off Jackson acknowledges that we are operating on the ancestral lands of the Duwamish people who are the original stewards of this land and continue to live here today. We honor the work of Indigenous artists in our community and understand how important Indigenous art is to the future of this land. The Duwamish people have an oral history that stretches back to the last Ice Age. Their ancestral lands encompass the Seattle/Greater King

County area, and they have given care and Lushshootseed names to the geography that surrounds us today. An acknowledgement like this is nowhere near enough to heal a history of colonization and the unkept promises made in The Treaty of Point Elliot in 1855, but it is a start to better align ourselves with Indigenous communities and grow to become stronger advocates for Indigenous rights. Today, the Duwamish still host events and meet at the Duwamish Longhouse located in what we call West Seattle. The Duwamish are continuously fighting to become a federally recognized tribe and you can stand with them by writing a letter of support to your local, state, and federal representatives using the resources from the Duwamish Tribe website. www.duwamishtribe.org

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