

POP! Goes the Musical

JEFF CLAPP, DIRECTOR | AMY BOERS, MUSIC DIRECTOR

CORDELIA SEIL, ASSISTANT DIRECTOR | LUCAS LUCERO, CHOREOGRAPHER

October 9th

7:30PM

October 10th

5:00PM

EASTVOLD AUDITORIUM IN
THE KAREN HILLE PHILLIPS
CENTER FOR THE
PERFORMING ARTS



TICKET PRICES:

\$8-16

FREE FOR PLU STUDENTS WITH ID

FOR MORE INFORMATION: PLU.EDU/THEATRE-DANCE



SCHOOL OF
MUSIC, THEATRE & DANCE

PRODUCTION TEAM

DIRECTOR/PROPS.....	Jeffrey Clapp
CO-DIRECTOR.....	Cordelia Seil*
MUSIC DIRECTOR.....	Amy Boers
CHOREOGRAPHER.....	Lucas Lucero*
SCENIC DESIGNER/TECHNICAL DIRECTOR.....	Keenan Minogue
COSTUME DESIGNER.....	Beno Sher*
LIGHTING DESIGNERS.....	Bailey DeLozier*, Jacob Viramontes*
COSTUME SHOP MANAGER.....	Kathleen Anderson*
STAGE MANAGER.....	Lauren Rigby*
ASSISTANT MUSIC DIRECTOR.....	Gracie McDanold*
ASSISTANT CHOREOGRAPHER.....	Ashley Midlo*
ASSISTANT STAGE MANAGER.....	Will Morgan*
ASSISTANT SCENIC DESIGNER.....	Edan Reitan*

PRODUCTION CREW

ASSISTANT HOUSE MANAGER.....	Prince Jamerson*
LIGHT BOARD OPERATOR.....	Rowan Harell
SOUND ENGINEER/BOARD OPERATOR.....	Quin Lautz*
AUDIO ASSISTANT.....	Isaac Larson*
STAGE CREW/A2.....	Kaylee Fitton*
WARDROBE CREW.....	Emry Newton, Jeremy McCarter
SPOTLIGHT OPERATORS.....	Vanessa Bassi*, Elsa McGarvey
SCENE AND LIGHTING SHOP ASSISTANTS.....	Alexander MacKenzie*, Bailey DeLozier*, Cassandra Vega*, Cordelia Seil*, Edan Reitan*, Lauren Rigby*, Michelle Jangard, Miranda Manning*, Phoenix Leiseth*, Quin Lautz*, Theo McCain, Will Morgan*, and the Fall '26 Theatrical Production class at large
COSTUME SHOP ASSISTANTS.....	Arden Rubatino, Belle Bodley, Beno Sher*, Phoenix Leiseth*, Syrie Hunt
POSTER DESIGN.....	Ashley Midlo*

CAST

Andrew Overstreet*
Ashley Midlo*
Chelsea Hesselbach*
Marco "Ghost" Diez*
Hallie Wofford
Kaitlyn Owen
Leif Anderson
Miranda Manning*
Quill Terry*
Syrie Hunt
Truman Jasinski
Xenocrates Johnson*

BAND

KEYBOARD.....Amy Boers
GUITAR.....Sam Johnson
BASS.....Cameron McLennan
DRUMS.....Ben Hegge
TAMBOURINE.....Ethan Ocken

SPECIAL THANKS...

Cameron Bennett, Dean of the College of Professional
Studies; Associate Dean Brian Galante and the School of
Music, Theatre & Dance; Patrick Brockwell; Art Giddings;
Travis Pagel; Taya Lovejoy

** Denotes membership in Alpha Psi Omega (ΑΨΩ), National Theatre Honor Society*

SONG LIST

This show will run around 55 minutes with no intermission.

"Aquarius" from *Hair* (1968), music by Galt MacDermot, book and lyrics by Gerome Ragni and James Rado

Hallie Wofford, Company

"All for the Best" from *Godspell* (1976), music and lyrics by Stephen Schwartz, book by John-Michael Tebelak

Truman Jasinki, Xenocrates Johnson, Company

"Bring All the Boys Back Home" from *Two Gentlemen of Verona* (1971), music by Galt MacDermot, lyrics by John Guare, book and lyrics by John Guare and Mel Shapiro, based on the Shakespeare play of the same name

Andrew Overstreet, Company

"I'll Never Fall in Love Again" from *Promises, Promises* (1968), music by Burt Bacharach, lyrics by Hal David, book by Neil Simon

Kaitlyn Owen, Marco "Ghost" Diez

"Send in the Clowns" from *A Little Night Music* (1973), music and lyrics by Stephen Sondheim, book by Hugh Wheeler

Chelsea Hesselbach

"Pearls" from *Two Gentlemen of Verona* (1971), music by Galt MacDermot, lyrics by John Guare, book and lyrics by John Guare and Mel Shapiro, based on the Shakespeare play of the same name

Quill Terry

"Suddenly Seymour" from *Little Shop of Horrors* (1982), music by Alan Menken, book and lyrics by Howard Ashman

Leif Anderson, Miranda Manning, Company

"We Go Together" from *Grease* (1972), music, lyrics, and book by Jim Jacobs and Warren Casey

Company

"On the Right Track" from *Pippin* (1972), music and lyrics by Stephen Schwartz, book by Roger O. Hirson, additional contributions by Bob Fosse

Chelsea Hesselbach, Syrie Hunt

"I Don't Know How to Love Him" from *Jesus Christ Superstar* (1971), music by Andrew Lloyd Webber, lyrics by Tim Rice

Ashley Midlo

SONG LIST (CONT'D)

"Beauty School Dropout" from *Grease* (1972), music, lyrics, and book by Jim Jacobs and Warren Casey

Marco "Ghost" Diez, Company

"If I Could've Been" from *Working* (1978), music and lyrics by Stephen Schwartz, Craig Carnelia, Micki Grant, Mary Rodgers, James Taylor, and Susan Birkenhead, book by Stephen Schwartz and Nina Faso, based on the Studs Terkel book of the same name

Company

"Prepare Ye" from *Godspell* (1976), music and lyrics by Stephen Schwartz, book by John-Michael Tebelak

Leif Anderson, Company

"What I Did for Love" from *A Chorus Line* (1975), conceived by Michael Bennett, music by Martin Hamlisch, lyrics by Edward Kleban, book by James Kirkwood Jr. and Nicholas Dante

Miranda Manning, Company

"Time Warp" from *The Rocky Horror Show* (1975), music, lyrics, and book by Richard O'Brien

Company

CAST BIOGRAPHIES



Andrew Overstreet is a sophomore Business major and Theatre minor whose recent credits include Creature in *Frankenstein* (PLU), Oberon in *A Midsummer Night's Dream* (VHS), and Mike in *33 Variations* (PLU). He would like to thank Mr. and Ms. Gunn, his family and cast, as well as Jeff Clapp and Amy Boers for this opportunity.



Ashley Midlo is a fourth-year from Eagle River, Alaska whose recent credits include Olga Kromov in *The Merry Widow* (PLU Opera) and Margaret Johnson in *The Light in the Piazza* (PLU). She would like to thank Jennifer Midlo, Robert Midlo, and Cooper Perez for always supporting her and her aspirations.



Chelsea Hesselbach is a third-year BFA Musical Theatre major and Dance minor from Puyallup, WA whose recent credits include Dr. Katherine Brandt in *33 Variations* and Sarah in *Love/Sick* (PLU), as well as Mother in *The Trail to Oregon!* (Young Thespians Collective). They would like to thank their friends for their unwavering support, their parents, and the cast and crew for their kindness and community.



Marco "Ghost" Diez is a BME Music Education and BFA Musical Theatre student and performer at PLU. Their previous credits include Paul in *Company* (Centralia College), Fabrizio Understudy in *The Light in the Piazza* (PLU), and Kromov in *The Merry Widow* (PLU Opera). Outside of theater, they have been creating and performing original music since 2021. They are very excited to be part of this awesome production and would like to thank their friends, family, and fans for their continued support.



Hallie Wofford is a first-year BFA Musical Theatre major with a Dance minor from Keizer, Oregon whose recent credits include Ursula in *The Little Mermaid*, Velma Kelly in *Chicago*, and Cinderella in *Into the Woods*, all at McNary High School. She would like to thank her partner and his family, her friends, and the Theatre & Dance faculty.

CAST BIOGRAPHIES



Kaitlyn Owen is a senior Elementary Music Education major from Crystal River, Florida whose recent credits include Dodo in *The Merry Widow* (PLU Opera), Shepherdess in *Amahl and the Night Visitors* (PLU Opera), and Spring in *The Fairy Queen* (PLU Opera). She would like to thank her friends, boyfriend, roommates, and mentors for supporting her as she continues to explore her love of performing.



Leif Anderson is a freshman BFA Musical Theatre major and is ecstatic to be debuting his tenure at PLU with *Pop Goes the Musical*. Recent roles include Jean in *The Rhinoceros* and Ladahlord in *James and the Giant Peach*, both at Century High School in Pocatello, Idaho. He is incredibly grateful for his family, friends, and mentors, and is honored to have the opportunity to act in front of you. Enjoy the show!



Miranda Manning is honored for the opportunity to perform in this year's revue. She is a senior BFA Musical Theatre major whose recent credits include *Without Rule of Law* (PLU), understudy for both *The Prom* and *Native Gardens* (PLU), and Company in *Night of Musical Theatre* at PLU for the last two years. She would like to thank her family, her friends, and her vocal coach Holly. Lastly she would like to thank Jeff and Amy for the opportunity to work with them.



Quill Terry is a second-year Musical Theatre major and Dance minor from Puyallup, WA whose recent credits include Robbie in *Without Rule of Law* (PLU), Cletus and Ensemble in *The Trail to Oregon!* (Young Thespians Collective), and Nerdy Teen in an episode of *St. Denis Medical* (releasing November). He would like to thank his mom, sister, Lucas, all his friends and his dad for cheering him on.



Syrie Hunt is a second-year Music Education major from Enumclaw, WA who was recently a part of PLU's *Student-Written One-Acts* as Kalela/Jay, played Cinderella in EHS's *Into the Woods*, and Hero in EHS's *Much Ado About Nothing*. She would like to thank you friends and family, and the wonderful PLU Theatre program for this opportunity!

CAST BIOGRAPHIES



Truman Jasinski is a first-year Music and Theatre major from Auburn, WA whose recent credits include Harold Hill in *The Music Man*, Captain Riser in *The Hello Girls*, and Billy Flynn in *Chicago*, all at Auburn Riverside High School. He would like to thank his parents, friends, amazing directors, and his best friend (his sister) Eleanor.



Xenocrates Johnson is a second-year Communications for Film & Media major and Theatre minor whose recent credits include Ensemble in *The Light in the Piazza* (PLU), and The Knight of Merriment and Tunes in *NOMT 2026* (PLU). He would like to thank Lucas and Cordelia for encouraging him to audition.

PRODUCTION BIOGRAPHIES

Kathleen Anderson (Costume Shop Manager) has an MFA in Costume and Set Design from Northwestern University. Her favorite designs for PLU Theatre include costume and set designs for *Twelfth Night* and *The Spitfire Grill*, costume design for *Cabaret*, *A Dream Play*, and *The Fantasticks*, and puppet and costume design for *The Floating World*. She has also designed extensively for Tacoma Opera and Harlequin Productions in Olympia.

Amy E. Boers (Music Director) is Visiting Instructor of Musical Theatre at Pacific Lutheran University. At PLU, she teaches courses in musical theatre, ear training, and is Music Director for both *Pop Goes the Musical* revue and the Spring production of *Into the Woods*. Amy is one of the region's most sought-after collaborative artists and her work as conductor, director, and pianist ranges from musical theater, church music, ACDA/NafMe honor choirs, to choral organizations and orchestras throughout the Puget Sound region and beyond. She is currently serving as collaborative pianist with numerous local ensembles including Symphony Tacoma Voices and enjoys her role as collaborative pianist with three of the choral ensembles here at PLU. She loves working with these amazing students and colleagues!

PRODUCTION BIOGRAPHIES

Jeff Clapp (Director) is an Associate Professor of Theatre and Dance at Pacific Lutheran University whose recent directing credits include *33 Variations*, *The Prom*, *Pippin*, *Songs I'll Never Sing: A Musical Revue*, and *Medea*. Jeff has also served as Technical Director and Stage Director for Tacoma Opera. Some of the production work Jeff is most proud of while at Tacoma Opera include *The Tacoma Method*, *Madame Butterfly*, *Tosca*, *Fallstaff*, *Barber of Seville*, and *An Evening with Kurt Weill*. Jeff has served as a faculty member at PLU since 1995.

Bailey DeLozier (Co-Lighting Designer) is a fourth-year BFA Design/Tech major from Yakima, WA whose recent credits include Scenic Charge Artist for *Frankenstein* (PLU), Production Manager for APO's *2025 Student-Written One-Acts* (PLU), and Assistant Lighting Designer for *The Light in the Piazza* (PLU). She would like to thank her fiancé and parents for their support, and her peers for their support and encouragement during the last year of trying times.

Quin Lautz (Sound Engineer) is a second-year BFA Design/Tech and BBA Business major from Auburn, WA whose recent credits include Sound Designer for *33 Variations* (PLU) and *Without Rule of Law* (PLU), as well as Sound Engineer for *The Light in the Piazza* (PLU). She would like to thank everyone for coming to see the show and supporting theatre.

Lucas Lucero (Choreographer) is a third-year BFA Musical Theatre and triple minor in Dance, Music, and Communications from Puyallup, WA whose recent backstage credits include Assistant Choreographer for *Hadestown: Teen Edition* (Village Theatre KIDSTAGE), Assistant Director for *The Light in the Piazza* (PLU), and Assistant Stage Manager for *33 Variations* (PLU). He would like to thank his family, friends, and Molly for their constant love and support.

Gracie McDanold (Assistant Music Director) is a fourth-year Music Education major from Covington, WA whose recent credits include Ensemble in *The Light in the Piazza* (PLU), Ensemble in *PLU Opera Scenes 2025*, and Music Director for *NOMT: Don't Typecast Me!* (PLU). She would like to thank her family for always supporting her, and the cast and direction team for this opportunity. Good Show!

PRODUCTION BIOGRAPHIES

Ashley Midlo (Assistant Choreographer) is a fourth-year at PLU from Eagle River, Alaska. Her recent choreography credits include PLU Opera's *The Merry Widow*, *The Fairy Queen*, and *Amahl and the Night Visitors*. She would like to thank Lucas Lucero and the rest of the production team for their work and dedication. See more moves at *Fall Dance 2026!*

Keenan Minogue (Technical Director and Scenic Designer) is Resident Assistant Professor of Theatre. Keenan has broad expertise in all aspects of live production, and has been afforded the opportunity to practice his craft across the nation, with projects numbering in the hundreds. Previously, he designed props for the world premiere of Theresa Rebeck's - *Downstairs*, built and painted sets for the many theaters of Chicago, and collaborated on projects within the live events industry at large. Keenan received his BFA from the University of Wisconsin-Whitewater, and MFA in Theatrical Design and Production Technology from the University of Memphis.

Will Morgan (Assistant Stage Manager) is a third-year BFA Acting/Directing major from Olympia, WA whose recent credits include Schindler from *33 Variations* (PLU), Bill from *Love/Sick* (PLU), and Referee from *Rocky* (Tacoma Little Theatre). He would like to thank his parents and brother for supporting his theatre dreams.

Edan Reitan (Assistant Scenic Designer) is a Design/Tech Theatre major in her senior year whose recent credits include Assistant Stage Manager for *The Light in the Piazza* (PLU), Co-Lighting Designer for *Love/Sick* (PLU), and Assistant Lighting Designer for *Frankenstein* (PLU). She would like to thank her partner and friends for the love and support.

Lauren Rigby (Stage Manager) is a third-year Design/Tech Theatre major from Bremerton, WA. Their recent credits include Assistant Stage Manager for *Bedroom Farce* (Tacoma Little Theatre), *The Light in the Piazza* (PLU), and *Love/Sick* (PLU). They would like to thank their ASM Will, friends, family, and partner Cordelia for their endless support, as well as the cast and crew of this production for making this show so fun to work on!

PRODUCTION BIOGRAPHIES

Cordelia Seil (Co-Director) is a fourth-year Musical Theatre and Design/Tech double major from Kent, WA. Recent directing credits include Assistant Director for *Frankenstein* (PLU), Director for *Classmen Cabaret* (PLU), and Choreographer for *Annie KIDS* (Village Theatre KIDSTAGE). Keep an eye out for their show *Wolf Play* performing in the spring! Special thanks to Lauren, friends, and family. They have loved working with these talented artists, and hope you enjoy the show.

Beno Sher (Costume Designer) is a fourth-year Design/Tech Theatre major from Parkland, WA whose recent costuming credits include PLU's *33 Variations*, *Love/Sick*, and *Frankenstein*. He is very excited to costume his first musical revue, and would like to thank his family, friends, and partner for pushing him to take on this show as well as Kathleen Anderson for this opportunity.

Jacob Viramontes (Co-Lighting Designer) graduated from PLU in 2017 with a BFA in Acting & Directing and a certificate of proficiency in Technical Theatre & Design. Since then, Jacob has been living in Seattle, mostly working as a lighting designer. Recent lighting credits include: *Noises Off!*, *Footloose*, and *Steel Magnolias* (Renton Civic Theatre), *Les Misérables* (Tacoma Musical Playhouse), *It Couldn't Get Worse, or the Margarita Boat Tour Incident* (Edinburgh Fringe Festival), *Anthropology* (Drama Dock), *You Will Get Sick* (Sound Theatre), *Wife of Headless Man Investigates Her Own Disappearance* (Annex), *Anything Goes* (Reboot), and *The Roommate* (ArtsWest). Jacob was recipient of the 2025 TPS Gregory Award for Outstanding Lighting Design and the 2025 Sound On Stage Award for Outstanding Lighting Design of a Musical. Upcoming projects: *Neha & Neel* (Seattle Public Theatre/Pratidhwani) and *Table 17* (Union Arts Center).
IG: @jacobviramontestheatre

Coming Next...

Fall Dance 2026

Nov. 13-14 @ 7:30 pm;
Eastvold Auditorium

PLU Music presents: **Light Beyond Shadow, A PLU Christmas**

Dec. 4-7;

Lagerquist Concert Hall (Dec. 4-6),
Benaroya Hall (Dec. 7)

Alpha Psi Omega presents:

The 25th Annual Putnam County Spelling Bee by William Finn and Rachel Sheinkin

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DIRECTORS' NOTES

Pop Goes the Musical: A tour through the Broadway tunes of the 60's and 70's., was the original thought for the title of this revue. What a tortured mouthful that is. However, that is essentially the idea. As with many things going on in the USA during this period, Musical theatre was facing a paradigm shift. Since the mid 1940's, the vast majority of musicals followed the format developed by Rogers and Hammerstein. Historians refer to this period as the "Golden Age" of the book musical, where the story, dialogue, music and dance are created at the same time in order to create cohesiveness. The music, while heavily influenced by Jazz, Ragtime, and Swing was considered by most as orchestral in its sound. Also, the structure of the musical was climactic; with a clear beginning, middle and end. The action rises to a climax, and there is a clear (and most often) hopeful resolution. By the time we get to the mid 1960's, those formulas that had served so well, became too confining to theatre artists. Everything that was considered "establishment" was questioned. The cohesiveness of the book musical remained. However, new plot structures, new music, and new conceptual frameworks were developed in order to articulate all the cultural changes that were happening at that time. The new music of course may have had the greatest influence on the change. Or, at least the most obvious influence. Rock and pop music had a new groove, and feel. It had a grit, rawness and sound that captured the emotional upheaval of the time. It was able to convey thought and character with an urgency and a visceral feel not before accomplished in musical theatre. The composers and lyricists of the time did not throw out what had come before, but added to it. It was a time of combining many styles and giving voice to those who had, up until then, not been allowed to add their voice to the artistic mix. It was a time of broadening horizons, experimentation, and pushing the envelope. In short, the innovations and the music of this period are just plain cool. That is what we wanted to explore this era with this musical revue.

We also want to celebrate the political activism and push for individual freedom of this era. Protests against the war in Vietnam, the civil rights movement, second wave feminism, and the Stonewall Riot all molded a generation of young people that *needed* to see change. At the same time, fashion trends matched this push for freedom with a rejection of traditional beauty expectations, men growing out their hair to reject military standards, and clothing becoming a political statement. We hope you connect to this message, and we invite you to lean in, groove to the music, and engage in the free love message that has become so synonymous with this era.

Jeff Clapp and Cordelia Seil ('27), directors



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@plutheatredance

