



*All performances are free of charge
in the Studio Theatre in Straz*

*Friday, Feb. 15 9:00PM
Saturday, Feb. 16 7:30PM*

*a new and original musical comedy
written and directed by Joff J Labriehorst, senior*

The Legend of Cleona

(Curses, Killer Banshees and a Medieval Democracy: Where else?)



Upcoming music/theatre events

Chamber Music Series
The Clerk's Group
Sunday, Feb. 17
3 p.m. Siebert Chapel

Lakeshore Youth Philharmonic Concert
Sunday, Feb. 24
4 p.m. Siebert Chapel

Musical: The Canterbury Tales
Thursday, Feb. 28, 8 p.m.
Friday, March 1, 8 p.m.
Saturday, March 2, 8 p.m.
Sunday, March 3, 2 p.m.
Wartburg Auditorium

Instrumental Chamber Music Concert
Sunday, March 3
3 p.m. Siebert Chapel

Clara Gray
Senior Voice Recital
Saturday, March 23
5 p.m. Siebert Chapel

The Legend of Cléona

*Book, music and lyrics by
Jodi Habighorst*

*Lyrics for "Nothing Lower Than You" by
Caleb Sjogren*

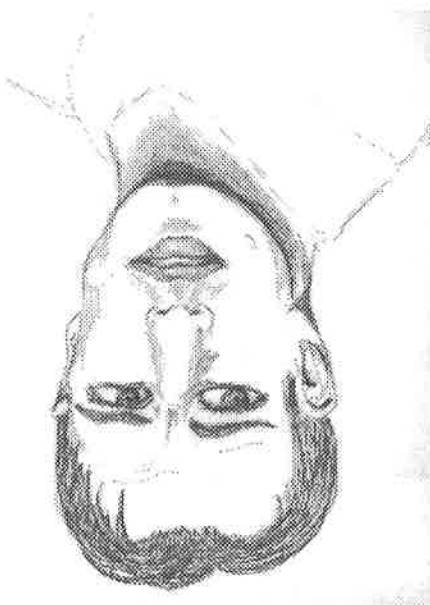
Director Jodi Habighorst
Director of Music Tracy Eltrevoog
Designer & Tech Director Jodi Habighorst
Assistant Tech Director Warren Mueller
Costumes Amy Cundari
Choreography Jessi Thompson
Stage Manager Susan Bosma
Cover/Poster Designer Maribeth Hulina

Thank you!

None of this would have happened tonight without the help of so many special people. First and foremost, thank you to my parents, who have supported me from the beginning and understood when I couldn't come out of my room to set the table or vacuum because I was writing (I did it later)—I love you! Thank you Dr. Carpenter for being a first-hand musical guide for this venture, and thank you to Eric Margerum, John Ashby and Amy Cundari for your theatrical advice. The orchestra, cast and crew have worked very hard over the past month and a half to make my dream come alive. That means more to me than any of you will ever know—thank you. Thanks to Maribeth for her care and work for the publicity of the show, and to Warren for being both brains and brawn behind the scenes. Special thanks to Caleb for his creative input in the script, as well as the lyrics to "There's Nothing Lower Than You." Also, thank you to my brothers of Lambda Kappa for your support and expert ushering abilities. Thanks to Josh for understanding, for your support and for sacrificing time with me for me to focus on this enormous challenge. Finally, thank you all for coming to see this—enjoy the show!

Creative Consultants

Kristel Cornell
Caleb Sjogren*#~
Eric Margerum*
Dr. Keith Carpenter
Dr. Gary Verkade
Justin Kosec*~
Celeste Habighorst
John Ashby*
Amy Cundari



Susan Bosma, operator
Warren Mueller*~
Jodi Habighorst

Sets/Set Design

Warren Mueller
Jose Lopez
Jodi Habighorst

Props

Susan Bosma

Jodi is a Wisconsin native, double majoring in Music (emphasis in Composition) and Theatre/Communications at Carthage College. She has studied composition under Dr. Gary Verkade and currently studies with Dr. Keith Carpenter. She is not new to playwrighting and the theatre; she has written several one-acts, and directed several short-length shows, as well as taught children's theatre in her hometown, Nena, Wis. This is her first full-length show, and the production is in partial fulfillment of both of her majors' senior projects.

Director's Notes

The setting of "The Legend of Cleona" is medieval, but the story is universal. It begins with the misfortune of two cursed people: Cleona has man troubles, and Prince/Jestin has women problems. If any man tries to love Cleona and he is not her true love, the suitor will instantly be killed by a band of banishes. Meanwhile, Jestin has a severe allergic reaction to women. After returning from a trip to find a bride, he is unsuccessful. Thus, he must succumb to a marriage arranged by his newly-democratic constituents. There are other feisty and pompous characters, such as Prince Tarkan, who is so self-centered that he obeys no one—including the orchestra! With a bit of mischief and a bit of fortune, the process of resolution to these heart-aching problems is a heartwarming and comical path.

The project of writing "The Legend of Cleona" is a undertaking that is over two years in the making. The idea for the story came to me during an organ concert (thanks, Dr. Vi!). Instead of intently listening to the rest of the concert, I listened my program with the main characters, story ideas and drew a picture of the setting. I meant no disrespect to the performer, but I had to write down my ideas before they were lost forever!

It took about a year to get the story completely how I wanted it, and then it was time to write the script. By mid-April of 2001, the music-writing and orchestrating frenzy began, which did not end until mid-January 2002. Within the music, I incorporated several stylistic influences, such as tango, blues, waltz, jazz, and even a Bach chorale. Someday when I have more time to work on it, I'd like to add more music to the show; because of time constraints, I had to cut a few songs out of the mix.

Musical theatre developed out of a combination of operettas and vaudeville. To me, the best musicals came from the 1940's-1960's. With musicals such as "Crazy for You," "Guys and Dolls," "West Side Story" and "The Music Man," George and Ira Gershwin, Meredith Wilson, Jerome Kern, Leonard Bernstein and Irving Berlin are my biggest influences.

