

**PERUSAL SCRIPT**

# **SATURDAY'S WARRIOR**

**Book and Lyrics  
by  
DOUG STEWART**

**Music and Arrangements  
by  
LEX DE AZEVEDO**

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**Newport, Maine  
(Zion Theatricals is agent for author)**

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**SATURDAY'S WARRIOR**

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## CAST OF CHARACTERS (9M 8F +ensemble and choir)

Tod Richards

Julie Flinders

Matron

Jimmy Flinders

Pam Flinders

Alice Flinders

Shelley Flinders

Benjy Flinders

Ernie Flinders

Emily Flinders

Wally Kestler

Harold Greene

Female Announcer

TV Announcer

Mr. Flinders

Mrs. Flinders

Mack

Mack's Friends (5 or so)

Missionaries (3 or so)

Girlfriends (3 or so)

Plus a four-part choir (unless you just use the voices on the Performance Traks)

**SATURDAY'S WARRIOR** *Book and Lyrics by Doug Stewart Music by Lex deAzevedo.* 9M 8F (including 5 children + choir and ensemble members). About 2 hours. (*For performance by Professionals, Community Theatres, College/University Groups and LDS Church Groups*) While God's kingdom has been established on the earth in times past ... **This time is different.** The prophetic promise is that this time God's kingdom will not be lost but will overcome the world. The final restoration of God's kingdom has commenced with unprecedented power and is being sustained by that same spiritual power and something more ... Reserved to come forth in these last days and labor for our Father and His Son are some of the most valiant and noble of our Father's sons and daughters ...you are these valiant and noble souls of our Father! You are the strength of the Lord's house, His warriors! And because of your personal history, you were entrusted to come to the earth in these last days to do again what you did before -- to once again choose good over evil, exercise exceedingly great faith, and perform good works -- and to do so in behalf of the kingdom of God on the earth and your fellowman! **It is our sacred responsibility as parents and leaders of this rising generation to bring them to the Savior.** While some of the doctrinal approaches found in Saturday's Warrior have been questioned, the power of the message, the truth of testimony shared -- of family unity, of a Savior who loves us and wants us with Him again -- is undeniable. The show is an icon. It is a powerful testimony-starter for those new to the Gospel of Jesus Christ. It is a unique and compelling testimony-maintainer for any who just need a boost; and for those who may have temporarily lost their way, like Jimmy Flinders, it is moving and persuasive in showing an individual's worth to God, and a way back to him through a family and belief and Faith in the Son of God, Jesus Christ.

## **LIST OF MUSICAL NUMBERS**

### ACT ONE

*SATURDAY'S WARRIOR*  
*CIRCLE OF OUR LOVE*  
*PULLING TOGETHER*  
*HUMBLE WAY*  
*REPRISE 1: HUMBLE WAY*  
*SAILING ON*  
*REPRISE 1: SATURDAY'S WARRIOR*  
*WILL I WAIT FOR YOU?*  
*DADDY'S NOSE*  
*ZERO POPULATION*  
*DIDN'T WE LOVE HIM*  
*LINE UPON LINE*  
*HE'S JUST A FRIEND/DEAR JOHN*  
*PAPER DREAM*  
*REPRISE 1: PAPER DREAM*  
*REPRISE 1: CIRCLE OF OUR LOVE*  
*SUMMER OF FAIR WEATHER*  
*REPRISE 1: DIDN'T WE LOVE HIM*  
*REPRISE 2: SATURDAY'S WARRIOR*

### ACT TWO

*REPRISE 1: SAILING ON*  
*REPRISE 1: PULLIN' TOGETHER (INSTRUMENTAL)*  
*REPRISE 1: LINE UPON LINE*  
*VOICES*  
*REPRISE 3: SATURDAY'S WARRIOR*  
*BRACE ME UP*  
*REPRISE 2: PULLING TOGETHER*  
*REPRISE 2: PAPER DREAM*  
*REPRISE 2: HUMBLE WAY*  
*SONG: FEELINGS OF FOREVER*  
*REPRISE 2: CIRCLE OF OUR LOVE*  
*REPRISE 4: SATURDAY'S WARRIOR*

## ACT I

Stage setting consists of platforms at varying levels joined together with ramps and steps, all of which are silhouetted against a scrim. LIGHTS UP on FEMALE SOLOIST.

### **SONG: SATURDAY'S WARRIOR**

#### **FEMALE SOLOIST**

*Who are these children coming down, coming down,  
Like gentle rain through darkened skies,  
With glory trailing from their feet as they go,  
And endless promise in their eyes?*

#### **FEMALE CHOIR**

*Who are these young ones growing tall, growing strong,  
Like silver trees against the storm,*

#### **FULL CHOIR**

*Who will not bend with the wind or the change,  
But stand to fight the world alone?*

*These are the few, the warriors saved for Saturday, to come  
The last day of the world, these are they, on Saturday.  
These are the strong, the warriors rising in their might to win  
The battle raging in the hearts of men, on Saturday.*

*Strangers from a realm of light who have forgotten all,  
The memory of their former life, the purpose of their call.  
And so they must learn why they're here and who they really are,  
They must learn why they're here and who they are.*

*(Repeat Chorus)*

*And in their sun-bright armor they march forth to conquer all,  
And with their swords ablaze with fire watch the darkness fall.  
But first they must learn why they're here, and who they really are,  
They must learn why they're here and who they are.*

*(Repeat Chorus)*

**FEMALE SOLOIST**

*Who are these children coming down, coming down,  
Like gentle rain through darkened skies,  
With glory trailing from their feet as they go,  
And endless promise in their eyes?*

LIGHTS OUT on FEMALE SOLOIST

Enter TOD and JULIE, dressed in glorious clothing of brilliant color. TOD paces with nervous excitement as JULIE looks on. They are both pre-occupied with their own thoughts, neither hearing the other.

**TOD**

I wonder what's taking so long. All this waiting!

**JULIE**

You're really anxious to be going, aren't you, Tod?

**TOD**

When I think of what's happening this very minute-- My mother having her very first baby. *(funny smile directed toward audience)* Me.

**MUSIC OUT**

**JULIE**

Of course I can't blame you for being excited. All the new experiences a physical body will bring-- new friends, new...

**TOD**

*(calling off stage)*

Hey, somebody out there...

**JULIE**

Girls!

**TOD**

What's holding up the show?

**JULIE**

You'll probably be extremely good looking, and they'll flock around you by the dozens.

**TOD**

*(still thinking about birth)*

Oh, Julie, I can hardly wait!

**JULIE**

On the other hand, I'll probably be very plain.

**TOD**

It's enough to make you want to cry and sing and shout all at once! Hey out there world, I'm coming! Saturday's Warrior on his way!

**JULIE**

*(breaking into tears)*

Ahhhhhhhhhhhhhh!

**TOD**

Hey, what's wrong?

**JULIE**

All you can think about is getting down to all those physical bodies!

**TOD**

Huh?

**JULIE**

Girls! And don't try to hide it, Tod. You can hardly wait.

**TOD**

I can?

**JULIE**

See there. You admit it.

**TOD**

Julie!

**JULIE**

Well, go on then. Have your wild fling on earth. Just so long as you're happy.

**TOD**

How can you say such things, after all I've promised?

**JULIE**

What good are promises in a world where everything will be forgotten? Even if by some miracle we do meet, what chance is there that you could possibly ever recognize me?

**TOD**

Hey, now look. How long have we known each other?

**JULIE**

Forever.

**TOD**

And loved each other?

**JULIE**

Forever.

**TOD**

And you think earth life is going to erase all that?

**JULIE**

Yes... I mean, no... I mean... I don't know what I mean.

**TOD**

I love you, Julie. And if I have to search the whole world over, I'll find you. And as for not recognizing each other, why that's like saying (*building with theatrics*), that suns and moons and stars will never recognize their glory, that truth and beauty and virtue will never recognize their own, that...

**JULIE**

But what if I'm plain?

**TOD**

Well... that could present a problem.

**JULIE**

Ahhhhhhhhhhh!

**TOD**

Honey, I'm just kidding. If you were the ugliest girl in the world, I'd still love you.

**JULIE**

Oh, Tod.

**TOD**

And one day on earth, we'll stand across from each other just like we are now. And I'll say, "Don't I know you from somewhere"? And you'll say--

**JULIE**

Well, you do look familiar.

**TOD**

Then I'll say--

**SONG: CIRCLE OF OUR LOVE**

**TOD**

*I've seen that smile somewhere before.*

**JULIE**

*I've heard your voice before.*

**TOD & JULIE**

*It seems we've talked like this before.*

**TOD**

*Sometime, who can be certain when?*

**JULIE**

*But if I knew you then, it's strange I can't remember.*

**TOD & JULIE**

*Feelings come so very strong, like we've known each other oh so long.*

**TOD**

*The circle of our love is more than just a rising sun that sets,  
The circle of our love, it goes forever.*

**JULIE**

*The circle of our love begins with now and every promised dream,  
In God's eternal plan, it goes forever.*

**TOD & JULIE**

*The circle of our love extends beyond the reach of time,  
Beyond the span of days and years, it goes forever.*

**TOD**

*The circle of our love is found in every warm and tender thing,  
That lips may breathe or hearts may beat, forever.*

***UNDERSCORING CONTINUES***

MATRON enters. She reads from a white book.

**MATRON**

Tod Richards.

**TOD**

That's me!

**MATRON**

And the young lady?

**TOD**

Oh, she won't be going down for another year. Everything's okay, I hope.

**MATRON**

There's nothing to be nervous about, Brother Richards. Millions have gone before, and millions have yet to go. Just be grateful you're among the valiant. It certainly makes earth life easier. Now then, if you'll just follow me.

The MATRON turns to go.

**TOD**

I meant what I said, Julie. I will find you.

**JULIE**

And I'll be waiting, Tod. I promise.

**MATRON**

Brother Richards!

***SONG CONTINUES***

**TOD & JULIE**

*The circle of our love extends beyond the reach of time,*

*Beyond the span of days and years, it goes forever.*

*It goes forever and ever and ever.*

*The circle of our love is found in every warm and tender thing*

*That lips may breathe or hearts may beat*

**TOD**

*Forever.*

**MATRON**

Brother Richards!

TOD follows MATRON out, but his eyes remain fixed on JULIE.

**JULIE**

*Forever and ever.*

**TOD**

*Forever.*

**JULIE**

*Forever and ever.*

**TOD**

*Forever*

**JULIE**

*Forever and ever. Forever.*

TOD disappears, leaving JULIE alone.

***MUSIC OUT***

JULIE continues to look off for a beat. Enter FLINDERS CHILDREN, laughing and talking. They include, JIMMY, PAM, BENJY, ALICE, ERNIE, SHELLY, and EMILY-- whose sad little figure follows last. As scene continues, she stands apart from the others.

**CHILDREN**

*(ad-lib)*

Isn't it exciting-- The big moment we've all been waiting for! *(to Jimmy and Pam)*  
Oh, we're going to miss you guys so much. Aren't you even a little bit nervous?  
Don't forget to say Hi to Mom and Dad for us, and Grandma and Grandpa!

**ALICE**

You guys, shhhh. It's Julie.

Silence. JULIE turns.

**SHELLY**

Is Tod down on earth already, Julie? A little baby right this minute?

**JULIE**

It doesn't take long, Shelly, when the time comes. But then why all the sad faces?  
This should be a happy moment.

**JIMMY**

Yeah, I thought we were here for a farewell party.

**PAM**

After all the waiting, and finally our family is ready to begin.

The CHILDREN laugh and cheer.

**BENJY**

Man, what I'd give to see the look on Mom's and Dad's faces when it happens. "It sure feels like a big one," says Mom. "It's gotta be a boy," says Dad.

**ALICE**

"I'd love a little girl," says Mom.

**ERNIE**

Ta Dum! And then the exciting moment arrives. Orchestra!

The CHILDREN pantomime a drum roll with appropriate sounds.

**ERNIE**

Action!

**BENJY**

Fellow citizens of the planet earth, the historical event you have all been waiting for. Just arriving in all her birthday glory-- the incomparable Pam Flinders!

The CHILDREN cheer and applaud as PAM moves gracefully to place of prominence, where she strikes a dramatic pose, covering her private parts.

**ERNIE**

And now, following close behind, that pre-existent marvel-- Jimmy Flinders!

More cheers as JIMMY takes his place next to PAM.

**BENJY**

"But it can't be!" exclaims the doctor.

**ERNIE**

"But it is!" says Mom.

**ALICE**

"Two of them?" says Dad. Ohhhhh!

ALICE faints into BENJY'S arms. The CHILDREN laugh.

**JULIE**

And what better way to start a family than with two beautiful twins.

ALICE strikes a dramatic pose next to JIMMY and PAM.

**ALICE**

How about three beautiful triplets?

**SHELLY**

*(posing with the other three)*

How about seven-uplets?

**CHILDREN**

*(together)*

Seven-uplets?

**SHELLY**

Yeah, then we could all go down together!

**ERNIE**

You wanna kill off Mom in one shot?

BENJY holds imaginary microphone to JIMMY'S mouth.

**BENJY**

And now a word from the now arrivals. Tell us, Jimmy, before coming to this cold, hard world, what was it you feared most about earth life?

**JIMMY**

Well, naturally I had lots of fears. But the one that really had me scared was that I would be so physically attractive, so dashing, so handsome, that no one would notice my "Sweet Spirit."

The CHILDREN boo.

**BENJY**

And you, Pam?

**PAM**

Well of course, being a girl, my number one fear was that I would have nothing but a sweet spirit to notice.

The CHILDREN laugh. PAM gracefully dances across the stage.

**PAM**

But with beauty or without, as long as I can dance my way through life, that's all that matters.

Suddenly PAM comes to a halt in front of EMILY, who is now crying.

**PAM**

Emily, what's wrong?

**JULIE**

I thought someone was missing.

**JIMMY**

Hey now, those aren't tears, are they?

**ERNIE**

What's wrong with her?

**SHELLY**

I think she's just sad because she's the last one, and she's worried that by the time it's her turn, Mother and Father might not want her.

**ALICE**

Not want her?

**JIMMY**

You don't really believe that, do you Emily?

**BENJY**

Of course, it's easy to understand why she might be worried, the way people are using the pill these days, not to mention abor-

ALICE swiftly covers BENJY'S mouth with her hand.

**JIMMY**

Benjy! Don't you ever say that word.

**ALICE**

It's terrible!

**JULIE**

If only people knew what they were doing.

**PAM**

Our family wouldn't be complete without you, Emily.

**EMILY**

But lots of people make promises about going to families, and then they break them.

**ERNIE**

Well, not us.

**JIMMY**

And if it will make you feel any better, I'm going to see to it personally that you're not forgotten.

**EMILY**

You promise, jimmy?

**JIMMY**

I promise. You just leave it to your big brother.

**CHILDREN**

*(ad lib)*

Don't worry, Emily. We won't forget you. You're our little sister. We love you, etc.

**JIMMY**

And as for the other problems of life, isn't that what a family is all about? No matter what happens on earth, we stick together, right?

**CHILDREN**

Right!

**SONG: PULLING TOGETHER**

**JIMMY**

*What'll we do when the goin' gets tough,  
And the journey is rough, what'll we do?*

**PAM**

*Courage take, for goodness' sake.  
And when we're out of courage and we're ready to break--*

**FAMILY**

*We've got our father and mother, sister and brother,  
Pullin' Together, we can work it out.*

**BENJY**

*What'll I do it I stutter a lot, and it's hard to talk, what'll I do?*

**FAMILY**

*Courage take, for goodness' sake.  
And when you're out of courage and you're ready to break--  
You've got your father and mother, sister and brother,  
Pullin' Together, we can work it out.  
All alone we just can't make it, by ourselves we fall behind.  
If we lift and pull together, we can help each other climb.*

**ALICE**

*What'll I do if the kids make fun, 'cause I'm kind of dumb, what'll I do?*

**FAMILY**

*Courage take, for goodness' sake.  
And when you're out of courage and you're ready to break--  
You've got your father and mother, sister and brother,  
Pullin' Together, we can work it out.*

**EMILY**

*What'll I do if I'm scared in the night, and I shiver with fright, what'll I do?*

**JIMMY**

*Piece of cake, for goodness' sake.  
If Goblins try to get ya and ya shiver and shake.  
Just climb under the cover, yell for big brother.  
Pullin' Together, we can work it out!*

**FAMILY**

*All alone we just can't make it, by ourselves we fall behind.  
If we lift and pull together, we can help each other climb.*

**JIMMY**

Okay, Emily, I've got one for you.

*What'll you do, if there comes a day when I lose my way, what'll you do?*

**EMILY**

*Well, I would stay by you, Jimmy, pray for you, Jimmy.  
If it would help, I'd even die for you, Jimmy.*

**JIMMY**

*(hugging her)*

Oh, Emily.

**FAMILY**

*We've got our father and mother, sister and brother,  
Pullin' Together, we can work it out!  
Without a doubt, we can work it out!  
Pullin' Together, we can work it out!*

**UNDERSCORING CONTINUES**

CHILDREN ad lib farewells to JIMMY and PAM and then exit. EMILY stays behind with the TWINS, sitting with them in the background.

**MUSIC SEGUES INTO INTRO FOR: HUMBLE WAY**

Enter WALLY KESTLER with great flamboyance, followed by timid HAROLD GREENE.

**KESTLER**

Well, here it is! Jumping off point! And here we are, one breath away from a sick world that's crying out for what we can give it! Truth! Freedom! salvation! Can you see the headlines now, brother? "Two humble Elders convert thousands. City translated over night!" Greene, we're destined to be the greatest team of missionaries the world has ever known.

**GREENE**

Whatever you say, Kestler.

**KESTLER**

Are you with me?

**GREENE**

Whatever you say, Kestler.

**SONG: HUMBLE WAY**

**KESTLER & GREENE**

*We are not the ordinary, fearlessly extraordinary,  
Working righteous hari-kari, in our humble way.  
Humble way now, humble way, oh, humble way!*

*Bearing swords of truth we plunder, slicing wicked men asunder,  
We are something of a wonder, in our humble way.  
Humble way now, humble way, oh, humble way.*

*Crooked generation, we demand your veneration.  
Will you shake your heel at us, as we call you to your knees?  
Crooked generation, will you scoff at ordination?  
We are warriors by a right, so respect us, if you please.*

*(Repeat Stanza 1)*

**MUSIC OUT**

MATRON enters.

**MATRON**

Wally Kestler and Harold Greene.

**KESTLER**

That's us!

**MATRON**

Well, hurry along boys. Your mothers are due any second.

She scurries out.

**KESTLER**

You hear that, friend? We're going down at the same time. Just like I've always said, it's who you know up here that counts. Pull a few strings, and we're born in the last days. Pull some more strings, and in twenty years-- Zamo! We're preaching the Gospel together.

MATRON re-enters.

**MATRON**

You'll be here till the Millennium if you don't hurry! This is one time that won't wait.

**REPRISE 1: HUMBLE WAY**

During this reprise the MATRON directs KESTLER and GREENE to exit at different points. Checking her book she realizes that she's made a mistake and quickly redirects them.

**MALE CHOIR**

*We are not the ordinary, fearlessly Extraordinary,  
Working righteous hari-kari, in our humble way!*

***MUSIC OUT***

MATRON finally shoves KESTLER and GREENE off at the right points of departure. With a sigh of relief, she turns to JIMMY and PAM. EMILY is now asleep.

**MATRON**

I made the terrible mistake of sending the wrong child to the wrong mother once. Luckily the nurse in the hospital switched them. *(looking down at her book)* Well, let's see now, your names, please?

**JIMMY**

Jimmy Flinders.

**PAM**

Pam Flinders.

**MATRON**

Oh, yes, the twins. And the little girl?

**JIMMY**

She's just here to say good-bye.

**MATRON**

Well, I'd suggest you don't go wandering off, brother and Sister Flinders. These things come on suddenly, you know.

MATRON exits.

**PAM**

Oh, Jimmy, it's almost time.

**JIMMY**

An eternity of waiting, and now finally it's our turn.

***MUSIC INTRO TO: SAILING ON***

**PAM**

I'm going to miss this beautiful place. I didn't think I'd feel so sad. After all, earth life is only a few short years. But I guess when you leave home, it's always this way.

**JIMMY**

Especially your first home, with so many memories and friends, and Heavenly Father and Mother. And in a moment, it will all be gone, erased and forgotten.

PAM begins to cry.

**JIMMY**

Pam, what's wrong?

**PAM**

I don't know. Suddenly I'm so afraid.

**JIMMY**

Afraid?

**PAM**

Promise me, Jimmy, no matter what happens, we'll always be close.

**JIMMY**

I promise. Hey now, this is no time for tears. We're on our way. *(tenderly)* And in a moment, two little strangers will lie in their mother's arms, gazing up into her eyes, wondering and feeling, but not quite knowing.

**SONG: SAILING ON**

**JIMMY**

*What is that sound rising up from the world, the sound of a clock ticking on,  
With hours and minutes I've yet to meet, in a life that soon will be gone,  
Soon will be gone, soon will be gone.*

*What is that sound rising up from the world, the swelling of tide at the gate,  
Where children set sail, without knowing too well,  
That the time is growing late, growing late, growing late.*

*I'm sailing on, I'm not a stranger.  
My faith will ride through wind and tide and stormy sea.  
I'm sailing on, out of the harbor.  
There is a distant lamp, that lights the way for me,  
I hope they hold it high so I can see. I'm sailing on.*

*What is that sound rising up from the world?  
The clang of a bell on the ledge,  
While young ones play on their merry way,  
As they float right over the edge, over the edge, over the edge.*

*(Repeat Chorus)*

*I'm sailing on, I'm sailing on.  
I'm sailing on, sailing on, I'm sailing on.*

**MUSIC OUT**

**83 MORE PAGES IN THE SHOW FINISHING ACT 1 AND ALL OF ACT 2.**

**“SATURDAY’S WARRIOR”  
MOST POPULAR LDS MUSICAL OF ALL TIME**

**IT’S HISTORY AT A GLANCE:**

- 1973— Saturday’s Warrior has “workshop” production as part of annual Utah Playwriting Contest (Sponsored by Utah Arts Council). Doug Stewart’s script wins First Place.
- 1974 (spring)—BYU produces musical as part of their season. Directed by Harold Oaks, it plays to standing room audiences, and has to be extended.
- 1974 (summer)—So. California Chatsworth LDS Stake Produces musical at the Forest Lawn Auditorium. Cast members include King Family & other professional LDS entertainers, who are later featured on the original cast album.
- 1974 (fall)—Lex de Azevedo and Doug Stewart form Omega Productions, in order to tour the show. First professional production is held at Pasadena High School (1800 Seats), where it plays 21 sold-out performances.
- 1975—Omega Productions forms two touring companies. The California Company tours to every major city in the Northwest, California, Nevada, and Arizona, playing to 150,000. The Utah company opens in the spring at Spanish Fork High School, playing 48 sold-out performances, then moves on to Salt Lake for the summer, where it plays 86 shows at the old South High. Total attendance for Utah shows is 192,000.
- 1976—California and Utah companies tour show for a second year. Ricks College produces show and tours it throughout Idaho and Northwest.
- 1977 to 1979—Warrior continues to tour the seven western states. Rights to produce the show are granted to LDS Stakes in other parts of the country and world.
- 1980 to present-- Productions are staged in 37 states as well as Canada, England, Australia, New Zealand, France, South Africa and South America. Four touring companies. 250 LDS Stake Productions; 56 community theatre productions. Throughout it’s life, Saturday’s Warrior has played in over 300 Cities, to an audience approaching 2 million people.
- 1989—Saturday’s Warrior video released by independent company
- 1998-‘99—25<sup>th</sup> Anniversary Western States Tour Production

## HISTORY OF A CLASSIC

It was first produced before a paying audience in 1974. Twenty-eight years later, at any given time it's still being produced somewhere on stage. Some have called it a classic. And now the classic is being made into a feature motion picture. What is this phenomenon that has endured a generation and still counting? It's the stage musical, *Saturday's Warrior*, the most successful LDS production of all time.

*Saturday's Warrior* began with a phone call in 1971, while Doug Stewart and Lex de Azevedo were living in Southern California. Lex had read a film script written by Doug and called him to see if he would be interested in collaborating on a musical project. Lex had a contemporary musical in mind, through which a slice of LDS life could be portrayed on stage.

Doug immediately came up with the "Jimmy" character, a young man who was struggling to discover who he was. Within a week he presented his first lyric to Lex, which began, "Who am I, where am I going... Here I sit all alone, not knowing why. Brace me up I'm so discouraged... Help I think I'm going to die." It was destined to become the climactic moment of the play, where Jimmy chooses between family and outside influences-- "Brace me up." But at the time, Doug didn't have a story line to hang it on. Other lyrics would come before the actual story, including "Paper Dream," "Summer of Fair Weather," and "Voices."

The title *Saturday's Warrior*, also preceded the script. "I remember sharing the title with friends, and got strange reactions," says Doug. "They thought it sounded militant, Indian, and too strong for a musical."

But Doug gives credit to the title for inspiring him in writing the lyric that would give impetus to the rest of the play—"Who are these children coming down, coming down... These are the few the warriors saved for Saturday, to come, the last day of the world." Once Lex had set this to music, Doug knew the title was right

The concept of using the pre-existence as an important element in the script, didn't come to Doug until he moved with his young family to Provo, Utah, to accept a writing position at the BYU Motion Picture Studio. After settling in, he received a call from Lex in March of 1972, asking if he had come up with any other ideas for the story line. Doug confessed that he hadn't. Lex said he'd be visiting in a couple of days, and Doug promised he'd try to come up with something.

It was on a Sunday night that the inspiration finally came. "Mary and the baby were in bed," says Doug, "And I sat with a stenographer's note pad in hand. The moment was magical, as the situations, characters, and musical moments came flooding into my mind."

To Doug's surprise, every song that had been written to that point had a place. He describes it as a very humbling experience. But the real magic came when he decided that the opening scene had to be in heaven—where Jimmy and his seven brothers and sisters awaited their turns to be born.

Two days later, Lex sat across from Doug in his office at the BYU Motion Picture Studio. After reading the outline to him, they both were choked with emotion. They knew there was something special about this story. "It's right," Lex said. "What you've come up with is right."

Doug found himself walking the streets of Provo that afternoon, unable to work. "I felt such a wonderful, exhilarating spirit," he describes. "I know there was something very good about this project, but had no idea where it would lead."

Over the next few months, Doug would go to work at 5am to spend an hour or two each day to develop the script. When finished, he decided to enter it in the annual Utah Arts Council Playwriting Contest. He became a finalist, which allowed him to do a small production of the piece in the Spring of 1973. It was performed at Theatre 131 in Salt Lake City. This "workshop" production won playwright, Doug Stewart, 1st place in that competition and a fully staged production at Brigham Young University in the spring of 1974.

The response to the BYU production took everyone by surprise. They sold out all performances, and for the first time in their theatre history, extended the run. Doug and Lex knew they had a hit on their hands.

During the summer of 1974 the Chatsworth LDS Stake produced the show in Southern California. This was Lex's home stake, and cast members included many of the King family, and other notable LDS entertainers, who would go on to be featured on the original cast recording.

In the fall of 1974, Doug and Lex formed a production company to handle the demand for the show. That fall they staged their first professional production in Pasadena, playing 21 sold-out shows. The next spring it played 48 performances at Spanish Fork High School, then on to an incredible summer run in Salt Lake City. Despite the sweltering heat and no air conditioning, crowds packed the old South High auditorium for 86 consecutive performances. That same year, a California touring company played to sold-out audiences in every major hall throughout the Northwest, California, Nevada and Arizona.

Doug describes Saturday's Warrior as "an unexpected phenomenon" in his life. "When Lex de Azevedo and I got together to create it, we anticipated a few LDS Stake Productions. I now look back in amazement."

According to Stewart "Warrior" has been staged in over 300 US cities, as well as locations in Canada, England, Australia, New Zealand, France, South Africa and South America.

**Saturday's Warrior** by *Doug Stewart & Lex deAzevedo*

Following the musical's 1998-99 nation-wide fifty city tour, it has been estimated that the show has been seen by over 2 million people, and continues to endure the test of time.

Enduring the test of time infers "classic," and achieving that status can be a tricky thing according to Stewart. "When your musical's message deals with bringing families into existence, missionaries out to save the world, and teenagers struggling with self-identity, the trickiness seems to fade away into what is really important to the viewer—it simply resonates with the best that's in each of us."

"If the musical continues to resonate with audiences," says Stewart, "It will not be because of a grand production design, or special effects, but because the story will speak in spiritual ways to the human soul."