

Enthusiastic cast saves 'Warrior'

By GAY ZIEGER

The play, depicting Mormon belief in pre-existence, boasts a cast and team of 125 church members from the tri-county area. The script goes a little overboard in its vehemence. Not even the most adamant believer needs such a beating about the head regarding the 'evil' of population control.

The script is based on the melodramatic notion that there are eight little children waiting to be born to the Flinders family. The youngest is fearful lest she be denied her existence by zero population growth advocates, and the plot grows more unsettling when the youngster learns that her earth mother has miscarried her because of upset at one son's worldliness.

It is unlikely the script grew out of church dogma, but the idea was carried off with grace because of competent acting, skillful staging and directing, dramatic lighting, use of visual aids, and pleasing costuming. The action was fast-paced enough to keep attention riveted on the stage.

Nearly all of the cast exhibited good stage presence and seemed caught up in an earnest desire to convey the

Review


playwright's word. Perhaps it was this that gave extra zest to the chorus numbers, which also showed evidence of good choreographic direction. The spirit was there, conveyed by full voices, tapping and clapping, and at one point, by the eerie and extremely effective use of strobe lights. The actors must relieve plaudits for enthusiasm alone.

Notable performances were given by such players as Jim Jackson, Debbie Robertson, Annabelle Marshbanks, Don Henderson and Andy Muir.

Debbie Robertson and Dave Wentz, complementing each other beautifully in one number, gave both visual and auditory pleasure: the former dancing

Robert Pratt and Lee Byers as the overly zealous missionaries were a regular Hill and Dale, and quite a nimble-footed dance duo. Del Hardie

was admirable as the evil force leading the Flinders boy into the depths of the symbolic disco. Barbara Oden provided lyrical interludes.


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
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