

## ***SAVIOR OF THE WORLD: His Birth and Resurrection*** **Casting Notes**

The following notes explain the function of specific groups of characters in the production. This information will assist directors and production staff in making informed casting, staging, costuming, and design choices.

### **Fictional Characters**

In creating a story from the scriptural and historical records, several fictional characters have been added to *Savior of the World* to assist in moving the plot forward. These fictional characters include Ezra, Benjamin, Micham, Aaron, Joshua, and Rebekah. Other characters, who are unnamed in scripture but mentioned in the historical record, have been given names in the production in order to clarify references to them. These include Mary's family and the shepherds. Additional unnamed fictional characters such as Mary's cousins and Micham's nephews serve to fill in and add interest to certain scenes.

### **Prophets**

In order to incorporate important messianic prophecies into the *Savior of the World* production, the script includes several instances in which prophets speak from the colonnade. These scriptural commentaries clarify the eternal significance of the action below and are drawn directly from the Bible and Book of Mormon. Prophetic utterances should be treated with reverence and respect. In each instance, the onstage dialogue pauses briefly, though appropriate stage business may continue, as Malachi, Abinadi, Micah, Luke, or Samuel the Lamanite speaks.



Prophet on the colonnade

In most cases, prophets can be costumed simply with the addition of a white or cream drape over their basic robe. In the Conference Center Theater production, Nephi—who appears both in the temple scene and later when Mary visits Elisabeth—was given a specific costume inspired by Arnold Friberg's paintings. (For more information, see Costumes.)

### **The Chorus**

As the production *Savior of the World* was developed, it was important to place the earthly events surrounding Christ's birth and resurrection in the greater context of eternity. In order to suggest this connection between heaven and earth, the production team designed the colonnade with its railed walkway above the stage (for more information, see Staging and Set Design). From the colonnade—which represents heavenly space—prophets, angels, and the heavenly hosts observe mortal events taking place on the earthly sphere, the stage floor.



"Come, Lord Jesus—Wedding Song"

Consequently, the chorus of *Savior of the World* functions in two major roles. First and most often, the ensemble represents heavenly beings who witness the action from above as a reminder of heaven's great interest in the lives of those on earth. Through musical numbers, the chorus offers a heavenly perspective on the events below: "Come, Lord Jesus—Opening Act I," "Come, Lord Jesus—Wedding Song," "Come, Lord Jesus—End of Act I," and "Come, Lord Jesus—

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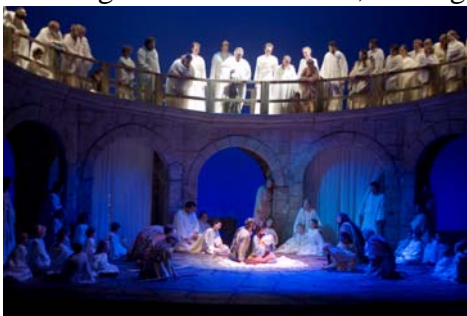
Opening Act II.” At other times, select members of the chorus share in the joys and sorrows of those onstage by joining the soloists: “Look on Me This Day,” “Where Is He This Morn?” and “Alleluia.” In order to keep this heavenly perspective from becoming static and meaningless, the entire ensemble should not remain on the colonnade. After each choral number, the colonnade should gradually clear, leaving only a few individuals and small groups to observe the action below.

The chorus functions in a second role when appearing on the stage floor. Here the chorus serves as additional townspeople, Israelites, soldiers, and other mortals when needed. For instance, small groups of ensemble members may gather on stage to listen to the Roman statesman’s proclamation. Individual chorus members may also be used as specific minor characters, such as prophets, apostles, Roman soldiers, Mary’s aunt and cousins, and so forth.

As a group, the entire ensemble only appears on the stage floor twice. In Act I, Scene 1.2, the chorus serves as faithful Israelites worshipping outside the temple as Zacharias burns the incense, and in Act II, Scene 3.2–3.3, the chorus gathers as the Apostles teach Christ’s gospel. The entire cast then unites in anticipation of the Savior’s millennial return.

In the Conference Center Theater production, chorus members wore drapes—long rectangular pieces of fabric—over their basic costumes while participating in scenes on the stage floor. Then, as heavenly beings on the colonnade, they remove their drapes and wore an angel robe over their basic costume. (For additional information, see Costumes.) While many costume approaches are possible, white clothing suggestive of temple attire should not be worn by the ensemble when representing heavenly hosts.

To help maintain the distinction between heavenly and earthly space, directors may choose to have the chorus enter and exit the colonnade out of sight of the audience. However, angelic messengers such as Gabriel, the angel to Joseph, and the angel to the shepherds may descend directly from the colonnade to the stage floor to emphasize their divine role in bringing God’s word from the heavens to the earth. In two specific instances, members of the ensemble also represent heavenly beings on the stage floor. In Act I, Scene 3.5, select ensemble members surround Mary and Joseph at the nativity. Later in Act II, Scene 1.3, small groups of angels enter the stage in fulfillment of Samuel the Lamanite’s prophecy that many would be resurrected with Christ.



Act I, Scene 3.5 – the Nativity

Because of the dual nature of the chorus, the *Savior of the World* cast can be flexibly adapted to needs and availability. The ensemble can be as small as the cast of characters, with those not in a particular scene serving as heavenly beings witnessing from the colonnade. Or it can be expanded by including others whose only role is to participate in the chorus. Whatever its size, the chorus serves to bear testimony of the true importance of the mortal events surrounding the Savior’s birth and resurrection—events of great significance through which God’s plan of redemption has been unfolded for all His children.

***SAVIOR OF THE WORLD: His Birth and Resurrection***  
**Description of Characters in Order of Appearance**  
**Act 1**

<b>Character</b>	<b>Description</b>	<b>Vocal Range</b>
Zacharias	Hebrew priest in his late 60s	Baritone
Elisabeth	Wife of Zacharias, in her 60s	Mezzo
Ezra	Boy, age 8-12, helper to Zacharias	
Nathan	Shepherd, son of Eli, age 8-13	Boy soprano
Eli	Shepherd, father of Nathan, early 30s to late 40s	Tenor
Asa	Shepherd, father of Eli, early 50s to late 60s	Baritone
Temple Boys	Boys who help in the temple, ages 8-14	
Temple Priests	11 men who serve as priests and draw the lot, mid 20s-late 60s	
Nephi	Book of Mormon prophet, age 18-30	
Malachi	Old Testament prophet, age 30s to 60s	
Gabriel	Heavenly messenger, a regal young man, age 20s to 30s	
Benjamin	Boy, age 12-14, helper to Zacharias	
Beggar	Boy, age 8-10, impoverished and disheveled	
Micham	Joseph's uncle, age 40-50	Baritone
Joseph	Carpenter, idealistic young man of character, age 23-30	Tenor
Mary's Brother	Boy, age 10-12	
Mary's Mother	Age 35-50	Alto
Mary's Father	Age 40-55	
Mary	Act I: pure unaffected young woman, age 18-22 Act II: Same young woman aged to early 50s	Soprano
Anna	Mary's sister, age 8-10	
Mary's Aunt	Age 30-45	Soprano/Alto
Mary's Cousins	3-5 young women, ages 16-25	Soprano/Alto
Micham's Nephews+	3 boys, ages 9-14	
Angel to Nephi*	Heavenly escort of Nephi, male, age 20s to 30s	
Abinadi	Book of Mormon prophet, age 30s to 60s	
Angel to Joseph*	Heavenly messenger, male, age 20s to 30s	
Roman Statesman	Foreboding personality, age 25-60	
Roman Soldiers	4 men, ages 20-35	
Micah	Old Testament prophet, age early 30s to late 60s	
Reuben	Shepherd, relative of Eli and Asa, early 20s to late 30s	Tenor
Jeshua	Shepherd, relative of Eli and Asa, early 20s to late 30s	Tenor
Amon	Shepherd, relative of Eli and Asa, age 12-18	Tenor
Angel to Shepherds*	Heavenly messenger, male, early 20s to late 30s	
Luke	New Testament prophet, mid 20s to late 60s	
Chorus	Boys, girls, men and women of all ages. The chorus portrays angels who silently observe from the colonnade, choruses of angels who sing, Israelites who attend the temple, townspeople traveling on the road, and so forth. Only the actors portraying the Savior, Mary, and Gabriel do not participate in the chorus in addition to their roles.	Unison to SSSAAA TTTBBB

+ Micham's Nephews are not mentioned in the script. In the Conference Center production, these boys help build Joseph's house and carry the canopy with Mary's Brother.

***SAVIOR OF THE WORLD: His Birth and Resurrection***  
**Description of Characters in Order of Appearance**  
**Act II**

<b>Character</b>	<b>Description</b>	<b>Vocal Range</b>
James	One of the Twelve Apostles, late 20s to mid 40s	Baritone
Thomas	One of the Twelve Apostles, mid 20s to mid 30s	Baritone
Mary Magdalene	Follower of Jesus, mid 20s to mid 30s	Soprano/Alto
Mary Mother of James (Mary MOJ)	Follower of Jesus, mid 30s to early 40s	Soprano/Alto
Salome	Follower of Jesus, mid 20s to mid 30s	Soprano/Alto
Joanna	Follower of Jesus, mid 20s to mid 30s	Soprano/Alto
Joseph of Arimathea	Wealthy Jew, a believer, mid 30s to early 60s	
Nicodemus	Wealthy Jew, a believer, mid 30s to early 60s	
Aaron	Son of John, age 12-16	
John	One of the Twelve Apostles, mid 20s to late 30s	Baritone
Peter	Chief Apostle, mid 30s to mid 50s	Tenor/Bass
Tomb Angel 1*	Heavenly messenger, male, early 20s to early 30s	
Tomb Angel 2*	Heavenly messenger, male, early 20s to early 30s	
Cleopas	Follower of Jesus, late 20s to late 40s	Tenor
Disciple	Follower of Jesus, early 20s to late 30s	Tenor
The Savior	Represented by a man in his 30s	
Samuel the Lamanite	Book of Mormon prophet, late 30s to late 60s	
Mary	Same actress as Act I, except aged to appear mid 50s to 60s	Soprano
Hannah, Suzanna, Tirtzah, and Miriam	Optional women, mid 20s to 50s, that may be added on-stage to “Alleluia” (Scene 2.1)	Soprano/Alto
Andrew	One of the Twelve Apostles, brother to Peter, mid 20s to late 40s	Tenor/Bass
Matthew	One of the Twelve Apostles, early 20s to late 50s	Tenor/Bass
Thaddeus	One of the Twelve Apostles, early 20s to late 50s	Tenor/Bass
Phillip	One of the Twelve Apostles, early 20s to late 50s	Tenor/Bass
James Alphaeus	One of the Twelve Apostles, early 20s to late 50s	Tenor/Bass
Simon Zelotes	One of the Twelve Apostles, early 20s to late 50s	Tenor/Bass
Nathanael	One of the Twelve Apostles, early 20s to late 50s	Tenor/Bass
Disciple 1	Additional witness at Christ’s first upper room appearance	
Disciple 2	Additional witness at Christ’s first upper room appearance	
Disciple 3	Additional witness at Christ’s first upper room appearance	
Joshua	Young man, age 12-16	
Rebekah	Daughter of Joanna, age 8-12	
Ascension Angel 1*	Heavenly messenger, male, early 20s to early 30s	
Ascension Angel 2*	Heavenly messenger, male, early 20s to early 30s	
Chorus	Boys, girls, men and women of all ages. The chorus portrays angels who silently observe from the colonnade, choruses of angels who sing, Israelites who attend the temple, townspeople traveling on the road, and so forth. Only the actors portraying the Savior, Mary, and Gabriel do not participate in the chorus in addition to their roles.	Unison to SSAATTBB

\* Angel roles, except for Gabriel, can be played by as many as seven different actors or can be combined to as few as two.

**SAVIOR OF THE WORLD: His Birth and Resurrection**  
**Cast of Characters By Scene**  
**Act I**

Character	Scene Segment														
	1.1	1.2	1.3	1.4	2.1	2.2	2.3	2.4	2.5	2.6	3.1	3.2	3.3	3.4	3.5
Zacharias	X	X		X						X					
Elisabeth	X			X				X		X					
Ezra	X	X		X			X	X							
Nathan		X										X		X	X
Eli		X										X		X	X
Asa		X										X		X	
Temple Boys		X													
Temple Priests		X													
Nephi		X						X							
Malachi		X													
Gabriel		X				X									
Benjamin		X		X											
Beggar			X												
Micham			X		X					X					
Joseph			X		X				X	X	X		X		X
Mary's Brother			X		X					X					
Mary's Mother			X		X					X					
Mary's Father			X		X					X					
Mary*			X		X	X	X	X	X	X	X		X		X
Anna			X		X	X				X					
Mary's Aunt					X										
Mary's Cousins					X										
Micham's Nephews‡					X						X				
Angel to Nephi								X							
Abinadi								X							
Angel to Joseph									X						
Roman Statesman											X				
Roman Soldiers											X				
Micah											X				
Reuben												X		X	X
Jeshua												X		X	X
Amon												X		X	X
Angel to Shepherds														X	
Luke															X
Chorus	X	X						+			X	X		X	X

‡ Micham's nephews are not mentioned in the script. In the Conference Center production, these boys help build Joseph's house and carry the wedding canopy with Mary's brother.

+ Only women of the Chorus are involved in Act I segment 2.3 and Act II segment 2.1

**SAVIOR OF THE WORLD: His Birth and Resurrection**  
**Cast of Characters By Scene**  
**Act II**

Character	Scene Segment									
	1.1	1.2	1.3	2.1	2.2	2.3	2.4	2.5	3.1	3.2
James	X			X		X		X	X	X
Thomas	X			X			X	X	X	X
Mary Magdalene	X		X	X			X			
Mary Mother of James	X			X			X			
Salome	X			X			X			
Joanna	X			X			X			
Joseph of Arimathea	X									
Nicodemus	X									
Aaron	X								X	
John	X			X		X	X	X	X	X
Peter	X			X		X	X	X	X	X
Tomb Angel 1	X									
Tomb Angel 2	X									
Cleopas		X			X	X	X			
Disciple		X			X	X	X			
The Savior			§			X		X	§	
Samuel the Lamanite			X							
Mary*				X			X			
Hannah, Suzanna, Tirzah, and Miriam†				X						
Andrew						X		X	X	X
Matthew						X		X	X	X
Thaddeus						X		X	X	X
Phillip						X		X	X	X
James Alphaeus						X		X	X	X
Simon Zelotes						X		X	X	X
Nathanael						X		X	X	X
Disciple 1						X				
Disciple 2						X				
Disciple 3						X				
Joshua							X			
Rebekah							X			
Ascension Angel 1										X
Ascension Angel 2										X
Chorus	X		X	+					X	X

\* Mary is the only character who continues from Act I. However, she is aged. (See costume notes.)

+ Only women of the Chorus are involved in Act I segment 2.3 and Act II segment 2.1

§ In Act II Scenes 1.3 and 3.1, an actor representing the Savior is not present on stage. Instead the Savior's presence is indicated by light and a voice-over quoting His words from scripture.

† Hannah, Suzanna, Tirzah, and Miriam are optional additions to the ensemble singing "Alleluia."