



## "Your Own Thing"

"YOUR OWN THING". A musical comedy suggested by "Twelfth Night". Book by Donald Driver. Music and lyrics by Hal Hester and Danny Apollinar. Produced by the Highland Players. Directed by Arthur McDonald.

Cast: Viola, Sally Carlson; Sebastian, Steve Wilson; Purser, Jeff Albertson; Orson, Bill Forrest; Olivia, Yvette Smith; Danny, Danny Mizell; John, John Biba; Michael, Cliff Bowden; Nurse, Linda Logan. Stage Manager, Jeff Albertson.

Setting by Howard Cobbs. Musical Direction by Thomas Sommerville. Costumes by Ronald Wilkerson. Lighting by Michael Lowery. Choreography by Jane Cline. Assistant Director: David Dolege. Musicians: Pam McNeill, Scotty Martin, Thomas Sommerville. Stage Manager: Nina Forrest. Musical Numbers: "No One's Perfect, Dear"; "The Flowers"; "I'm Me!"; "Baby, Baby"; "Come Away, Death"; "I'm on My Way to the Top"; "Let It Be"; "She Never Told Her Love"; "Be Gentle"; "What Do I Know"; "Baby, Baby"-Reprise; "The Now Generation"; "The Middle Years"; "The Middle Years"-Reprise; "When You're Young and in Love"; "Hunca Munca"; "Don't Leave Me"; "Do Your Own Thing".

This column isn't really a review, and that's not because I wouldn't like to review "Your Own Thing". I'd love to; I think it's a great musical, and I think the Players are giving it great treatment. But I'm associated with the show in several capacities, which logically makes my opinion a prejudiced one. Whether or not I could be objective doesn't matter; no one would really believe in my objectivity either way. But for the sake of tradition I'll offer a few reflections.

By now probably everybody knows we opened last night, and the circulating reports are running the gamut from lukewarm to glowing. I have spoken to several people from the opening-night crowd whose evaluative opinions differed radically; yet none of their views were far-fetched.

No one can argue with the fact that we had problems; actors are often nervous on opening nights, mechanical difficulties can hamper projection, and sometimes overall timing isn't as precise as we'd like. But fortunately very few lines were missed, very few slides out of place (and I'm not perfect, either); the slight looseness of timing will surely be corrected in subsequent performances, for the dress rehearsals proved that the show could be run tightly. And, thank heaven, even minor problems didn't keep the show from running a satisfactory opening performance--so this article is hardly an apology, for I believe that we opened well, and will run even better on nights to come.

To begin with, no one will argue, I'm sure, with the fact that we have a strong and able cast. Bill Forrest, as Orson, is outdoing all his former work, and is clearly the finest individual performer in the show--not to mention the funniest. And Sally Carlson, playing opposite (if that term can be applied to this play) Mr. Forrest as Viola, is demonstrating more of the versatility and zest that she has shown off previously in "West Side Story" and "High Spirits".

The strongest voice in the cast belongs to Steve Wilson, who plays Viola's twin brother Sebastian. He sings a little of almost every kind of song imaginable, and dances a good bit; both as a singer and a hooper he comes on strong, and when he sings that he's on his way to the top, you believe him. Yvette Smith is a charming Olivia, playing the part with both humor and warmth; Linda Logan's Nurse is one of the most memorable small parts in recent memory. The music is given a sparkling treatment, too, by a three-piece offstage combo, and Jane Cline's choreography is precisely performed and a pleasure to watch.

For those unfamiliar with "Twelfth Night"--which is not so much the source for "Your Own Thing" as simply the suggestion--it is the story of a pair of twins, Viola and Sebastian, who are separated in a ship-

wreck, in which each fears that the other is drowned, off the coast of the island of Ilyria. In "Your Own Thing" the two take the same job, and the confusion sets in when no one knows that there is more than one of them. The remainder of the play concerns the frustrated parallel love affairs between Viola and Orson, and Sebastian and Olivia--though neither Orson nor Olivia knows that there is more than one twin, whom they both call Charlie.

I saw this play done professionally a year ago and fell in love with it then; I am not the least bit disappointed by the work of the company playing here. The fact that there are only nine in the cast and that one and two-man scenes are

frequent throughout could give the show an informal, amateurish look, but this potential problem has been overcome, and there is considerable polish all the way through. Mr. McDonald has handled his troupe admirably, and the result is gratifying. The experience of working with "Your Own Thing" has been both enjoyable and rewarding. It's a captivating show, and I can only hope that future audiences are as amused by it as I've been in watching it grow. You certainly won't be wasting your time by attending this one.

### In Brief:

(Continued from Page 1)

WEEKEND, sponsored by Meck and KM. On Friday night three horror flicks will be screened in the lounge of Meck. Only 25 cents admission. Kings Mountain will liven up Saturday evening with four kegs, pounds of hot dogs, and two movies. Admission here is a worthwhile dollar per person.

Short paragraphs for this column will be accepted from any campus organization, chartered or not. IN BRIEF is meant to be a reflection of activities in the Campus or community which are of interest to the SA campus members.

## Recruiting Does Not Mean Factory

(Continued from page 2)  
ers does not justify calling SA's students market objects or calling this school a factory.

How many students from SA are recruited for the military each year? Ten? Twenty? This small group is given incorrect information about the world and the U. S. military's role in it, but they nevertheless evidently make this choice for themselves. This is not academic freedom involved, this is a question of personal rights.

Aside from the fact that those recruited choose for themselves anyway, the school does not actively sanction opposition to these recruiters nor does it give build-up to the recruiters through advertising or anything else. They are treated like other recruiters.

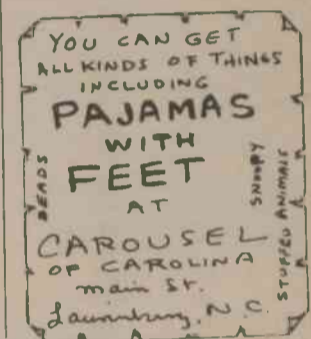
Further the school is hardly a factory. There are no engineering courses here as elsewhere. The C&C requirement purportedly guarantees a balanced approach to education, even for science majors. Its degree of meaning for each student depends, like any other course, on that student's interest in it.

These assumptions result from one of the writer's more

basic ideas--that the U. S. is ruled by an oligarchy. We have no rule by "the few"--what exists in America is obviously a plutocracy. The rich in business and industry control the direction and success of any elected government. Government officials come from high business and academic positions and return to them once they leave Washington. The it in America is to be a millionaire.

In summary, then, the only problem of this article was the faulty assumption about student's nature drawn from the presence of military recruiters. We are not all sheep to be sold.

Marshall Gravely



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