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One in a million

may 10, 11, 12, 13

12th annual production

scotch 'n soda theatre

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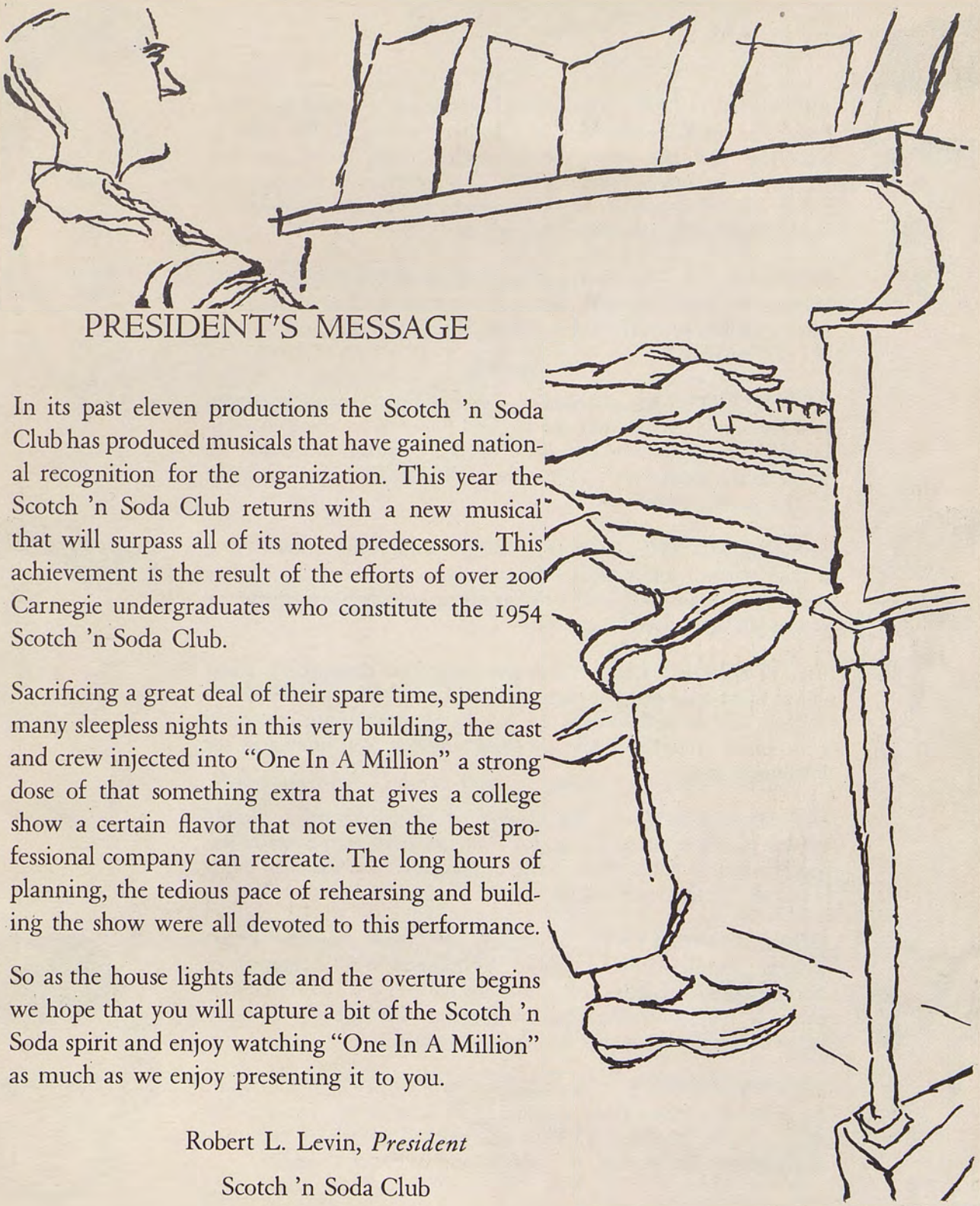
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PRESIDENT'S MESSAGE

In its past eleven productions the Scotch 'n Soda Club has produced musicals that have gained national recognition for the organization. This year the Scotch 'n Soda Club returns with a new musical that will surpass all of its noted predecessors. This achievement is the result of the efforts of over 200 Carnegie undergraduates who constitute the 1954 Scotch 'n Soda Club.

Sacrificing a great deal of their spare time, spending many sleepless nights in this very building, the cast and crew injected into "One In A Million" a strong dose of that something extra that gives a college show a certain flavor that not even the best professional company can recreate. The long hours of planning, the tedious pace of rehearsing and building the show were all devoted to this performance.

So as the house lights fade and the overture begins we hope that you will capture a bit of the Scotch 'n Soda spirit and enjoy watching "One In A Million" as much as we enjoy presenting it to you.

Robert L. Levin, *President*

Scotch 'n Soda Club

WHO'S WHO



BROADWAY BEWARE . . With experience at the Cape Playhouse and the Gateway Musical Playhouse as well as his work in both this and last year's show, Scotch 'n Soda Board president *Robert Levin*, junior dramat, has set his sights on being a producer of musical comedies. He is this year's production co-ordinator, lighting designer, co-author and lyricist.



MONEYBAGS . . Business manager *Richard Christensen* enjoys everything connected with financial operations. Besides counting money Dick is president of the Kappa Sigma fraternity and a member of Tau Beta Pi.

ARCHITECTURAL DRAMA . . *Ron Friedman* is caught between two loves, architecture and drama, and hopes to combine them in his life's work. Before the show opened he practically made his home in the theatre only to have been displaced on opening night by the paying customers.



SPREADING THE WORD . . "Bigger and better shows" is a fitting by-word for publicity director *John Schonder*. He beats a drum on campus and in Pittsburgh all in an effort to increase the show's vitality and its recognition.



EIGHTY-EIGHT KEYS . . For five years *Paul Conrad,* the club's oldest active member, has been associated with the music in Scotch 'n Soda and he still loves it. In fact he loves anything connected with music and has his own band which is well known in the Pittsburgh area.

LIVING SKETCHES . . The Associated Artists Award in Graphics was hardly more of a prize for *Anne St. John* than actually seeing her own sketches come to life in the show. She has been doing costumes for the last three shows.



DIRECTED TALENT . . Wellesley, the New England Opera Theatre, Tanglewood and stations WNEC and WXYZ claimed the attention of *Carolyn Jenkins* before she entered the Drama Department. In her job of directing she combines her talent and knowledge of the theatre with a wonderful personality.



SCOUTS TO S 'n S . . *Cary Clasz* in 1939 while pulling a curtain for a Browny Scout show decided to stick with the theatre. She then attended Stephens College and worked in drama there and last summer she worked at Thunderland Summer Pageant.

Continued

Scotch 'n Soda

PRESENTS

ONE IN A MILLION



A MUSICAL COMEDY IN TWO ACTS

Book by Ron Friedman and Robert Levin

Music by Paul Conrad and Robert Berns

Lyrics by Robert Barash, Patricia Barrett, Arnold Brockman, Robert Levin

Additional lyrics and dialogue Cary Clasz, Allen Fletcher and Carolyn Jenkins

Choreography
Barbara Hall
Teena Stern

Costumes
Maxine Allman,
Francesca Bodycomb
Richard Kinter
Anne St. John

Lighting
Robert Levin

Settings
Lloyd Burlingame

Directed by Carolyn Jenkins and Cary Clasz

Faculty Advisor Allen Fletcher

1954

CAST



In order of appearance

Sam Adler	*Larry Bloom*
Stage hand	*Bob Williams*
Bill Taylor	*Ernie Schoenfeld*
Roxanne Carlton	*Eleanor Bruno*
Julie Carol	*Joyce Womack*
Clyde Sterling	*John Kestner*
Frankie Jordan	*Ed Walsh*
First Chorus Boy	*Ove Anderson*
Second Chorus Boy	*Dick Horton*
Gail Vivian	*Jeanne Allen*
Walt Richards	*John Conboy*
Sacco Vanzetti	*Ron Friedman*
The Critics	
Clark	*Bob O'Brien*
Jones	*Wes Folsom*
Burke	*Dan Walker*
Smith	*John Kestner*
Pincus	*Mike Barna*
Ida Adler	*Marcia Goldstein*
Terrible Turk	*Ron Reich*
Pierre	*Wes Folsom*
Oscar Rauch	*Bob McQuaid*
Manuel	*Dan Goltz*
Maxwell Beaverberg	*Arnie Brockman*
Cousin Milton	*Tom Morrone*
Jack, the Lawyer	*Bob Williams*
The Office Girls	
June	*Rae Willmarth*
Jean	*Bonnie Shields*
Jill	*Ruth Peachy*
Jan	*Joy Lynn Sica*
Toastmaster	*John Kestner*
Raymond Leslie	*Arnie Brockman*



CAST



Marc Szogodi	*Ron Friedman*
Kubli	*Mike Barna*
Kahn	*Bob O'Brien*
Myron	*Jan Hall*
Ralph	*Tom Morrone*
Anatolle	*Jare Sausaman*

Singing Ensemble

Ove Anderson, Mike Barna, J. Bracken, John Conboy, Sally Cupelli, Shirley Everson, Jimmy Fam, Wes Folsom, Marcia Goldstein, Jan Hall, Dick Horton, Jerry Jackson, Barbara Kerr, John Kestner, Eileen Landay, Jimmy Lang, Dotty Malone, Tom Morrone, Ken Martin, Bob McQuaid, M. A. Mikan, Bob O'Brien, Ruth Peachy, Ron Reich, Jare Sausaman, Bonnie Shields, Joy Lynn Sica, Dan Walker, Bob Williams



Corps de Ballet

Pat Andrews, Anne Bowser, Jean Dickinson, Betty Dunlap, Corky Dunn, Mary Gallien, Don Gibson, Dan Goltz, Barbara Hall, Sarah Halperin, Jill Hirshenhorn, Ric Horton, Sandy Kolb, Bob McQuaid, Pat Mitchell, Nan Morris, Mimi Ospina, Laverne Quatse, Vince Romeo, Jare Sausaman, Teena Stern, Betsy Suesserott, Peter Therrien, Sue Treon, Bill Young





Orchestra

Violins: Joe Ceo, Lou Herbst, Jim Murphy, Ray Ponzo, Betty Riott. *Cello*: Louisa Hazen, Dorothy Malone, Mary Ann McClelland. *String Bass*: Roger Macchiaroli, Phillip Slaugh. *Piano*: John Burchard. *Saxophones and Woodwinds*: R. Burke Caldwell, Joe Gallanda, Joe Harris, Charles Norton. *French Horns*: Tom Caruso, Burt Reist. *Trumpets*: James Kaplan, Paul Weber, Bob Wick. *Trombone*: Dave Hummer. *Drums*: Bob Rawsthorne. *Conductor*: Paul Conrad.

ACT ONE

SCENE 1
Backstage of a New York Theatre . . *one morning*

SCENE 2
Walt Richard's Office . . *that afternoon*

SCENE 3
Backstage . . *three weeks later*

SCENE 4
Outside the Theatre . . *the next night*

SCENE 5
Julie's Dressing Room . . *later that night*

SCENE 6
The Garden of Walt Richard's Home . . *the same night*

SCENE 7
Broadway . . *as seen in Frankie's mind*

INTERMISSION

ACT TWO

SCENE 1
Backstage . . *a year later*

SCENE 2
Walt's Office . . *the same afternoon*

SCENE 3
Julie's Dressing Room . .*that night*

SCENE 4
Gail's Office . . *the next morning*

SCENE 5
A Speakers Platform . . *that night*

SCENE 6
Gail's Office . . *the next morning*

SCENE 7
A Ferry Boat . . *four weeks later*

SCENE 8
Backstage . . *the next morning*

MUSICAL NUMBERS

ACT I

SCENE 1

Just For Kicks . . *The ensemble and corps de ballet*
Lets Go Uptown . . *Frankie and Julie*

SCENE 2

High Born, Lucky in Love . . *Gail and Walt*

SCENE 3

Las Vegas Ballet . . *Frankie, Julie and corps de ballet*
The Director's Lament . . *Sam*

SCENE 4

The Critic's Confession . . *The Critics*

SCENE 5

All At Once . . *Julie*

SCENE 6

Opening Night Soiree . . *Walt, Ida and members of the ensemble*

SCENE 7

One In A Million . . *Frankie and the ensemble*

ACT II

SCENE 1

Real Gone Blues . . *The ensemble*

SCENE 3

Be Persistent . . *Roxy and Julie*
All At Once . . *Julie*

SCENE 4

I've Got Him . . *Gail*

SCENE 5

We Can Get Along . . *Sam, Roxy and Julie*

SCENE 6

Tops in Fashion . . *The office girls*

SCENE 7

One In A Million . . *Frankie*
Someday . . *Frankie and Julie*

SCENE 8

Just For Kicks . . *Ensemble*
Wonderful Show . . *The Entire Company*

TECHNICAL STAFF

Production Coordinator	Robert Levin
Technical Director	Paul D. Wolfe
Stage Carpenter	John Drgon
Draftsman	John Leonard
Master Electrician	Karl Konnerth
Production Technician	James Boyden
Assistant Technical Director	Rick Dill
Sound Engineer	George Candler
Choral Directors	James Kaplan and Paul Conrad
Arrangers	Paul Conrad and Joe Snyder
Stage Managers	Mimi Walsh, Jackie Connolly, Jane Buckley, Robert Livingston
Music Librarian	Rosyln Rudner
Rehearsal Pianist	John Burchard
House Manager	Harvey White

ADMINISTRATIVE STAFF

Business Manager	Richard Christensen
Publicity Director	John Schonder
Press Agent	Ron Friedman
Program Directors	James Langer, Robert Summer
Program Designers	Robert Summer, Lewis Lehrman
Program Art Work	Arnold Wasserman

THE EXECUTIVE BOARD

Robert Levin - Chairman

Robert Berns — Richard Christensen

Paul Conrad — John Schonder

Ron Friedman — Anne St. John

Secretaries to the board: Donna Devlin and Marilyn Porter

Faculty Advisor: Allen Fletcher

TECHNICAL CREWS

Costume Crew

Barbara Mekis, Harriet Albert, Carol Sampson, Barbara Casey, Barbara Bulger, Nancy Vincent, Sue Hafer, Joan Boyd.

Construction Crew

Claude Gibble, John Leonard, P. L. Smith, Karl Konnerth, Karl Voight, Bob Suckling, John Drgon, Paul Cohen, Judy Storch.

Lighting Crew

John Scheick, Claude Gibble, Rick Dill, James Boyden, Karl Konnerth, Bob Suckling, John Leonard.

Painting Crew

Mary Pollock, Mary Weaver, John Leonard, Anne Kammer, Marilyn Casey, Barbara Bulger, Joan Newman, Claire Zehfuss, Judy Storch, Bunny Florschultz, Hope Lubin.

Sound Crew

George Candler, Karl Konnerth, James Boyden, Ken Draper, Joel Vile.

Publicity Staff

Harvey Breverman, Carl Schuck, Richard Kratky, Edward Eld, Norman Berkow.

Business Staff

Joe Saino, Fred Stern, Bob Steiger.



WHO'S WHO (Continued)

LIKES A CHANCE . . Steeped in the classic tradition after five summers directing the Oregon Shakespearean Co., *Allen Fletcher,* faculty advisor, more than welcomes the chance to take part in a musical production. He came to Tech by way of Stanford, Purdue, and Yale.



MUSICAL AMBITION . . Although *Pat Barrett* was responsible for some of the show's lyrics, she wishes time had permitted her to act in it as she did last year. In fact she wants someday to appear in professional musical comedies.



EXPERIENCED CHARACTER . . Since the age of ten *Bob Barash* has been acting but his lyric writing is a more recent accomplishment. He has been at the Ivoryton Playhouse for the past two summers and aspires to tread the boards of the New York theatre as a character actor.



OPPORTUNIST . . This year's show gave *Arnold Brockman* the long-awaited opportunity to supply material for a musical. Recently he has been spending his summers at the Cape Playhouse and putting his pencil aside he has taken two parts in the show.

DANCED INTO THEATRE . . Several years ago the only way *Barbara Hall* expected to be on the stage was as a dancer. But nowadays she is equally interested in all phases of the theatre and feels her five year study of dancing and her other experience in dancing will aid her in other parts of theatre.



DANCING WITH CLOTHES . . *Teena Stern,* whose field is retail clothing design, takes her hobby of dancing very seriously. She attended the American School of Ballet in New York and has danced with a light opera company as well as having entertained soldiers in veteran hospitals.



BELOW $40,000 A PICA . . Unless *Ed Walsh* gets a stage offer of $40,000 a year he will stay with his native printing field. Ed likes singing and dancing but the main reason he is in the show is that he is a "ham" at heart. Don't feel sorry for Ed, though, since off stage he is quite different than Frankie Jordan the character he creates.



PORTIA OR JULIE . . Either a part such as her present Julie or one such as Portia in *The Merchant of Venice,* which she recently did, appeals to *Joyce Womack* who is interested in drama and musical comedy. The Oregon Shakespeare Festival and *The Taming of the Shrew* over NBC brought her experience in the former while the PCW Opera Workshop and several concerts have given her rich musical experience.





WHO'S WHO (Continued)

TEACH SPEECH . . In contrast with his part of Sam Adler, the hard boiled director with a soft interior (from ulcers), *Larry Bloom* has been associated with the children's theatre at the Playhouse. He wants to teach speech, act or direct and joined the show for valuable experience it offered.



A LONG MEMORY . . For as long as she can remember *Jeanne Allen* has wanted to be in theatre, especially in musical comedy. Her past includes work at Stephens College for two years, professional radio, entertaining at army camps and two years of stock. Last year she sang "Feel Free" and the memorable "Pittsburgh."



BOLD BUT GOLD . . The character of Roxy Carlton gives free rein to the already jovial personality of *Eleanor Bruno. "Mousie"*, as she is usually called, at times kept the cast in stitches for hours with her antics. She aspires to do musical comedy and light opera work.



KICK MADE AN IMPRESSION . . Singing in last year's show made such an impression on Ernie Schoenfeld, although he went into the show for kicks, that he came back again this year fired with interest. Being an electrical engineer he feels that he enjoys knowing he has been associated with a different side of life.



MUSICAL CLOWN . . Music is a large part of *John Conboy's* life. After doing two year's in summer stock he plans to be with the Music Circus in Lambertsville and eventually he hopes to get into musical comedy.



THREE BRANCHES . . *Lloyd Burlingame* finds he is interested in musical comedy, opera and directing. He designed the sets for "One In A Million", has done sets for the music department operas and hopes some day to do professional directing.

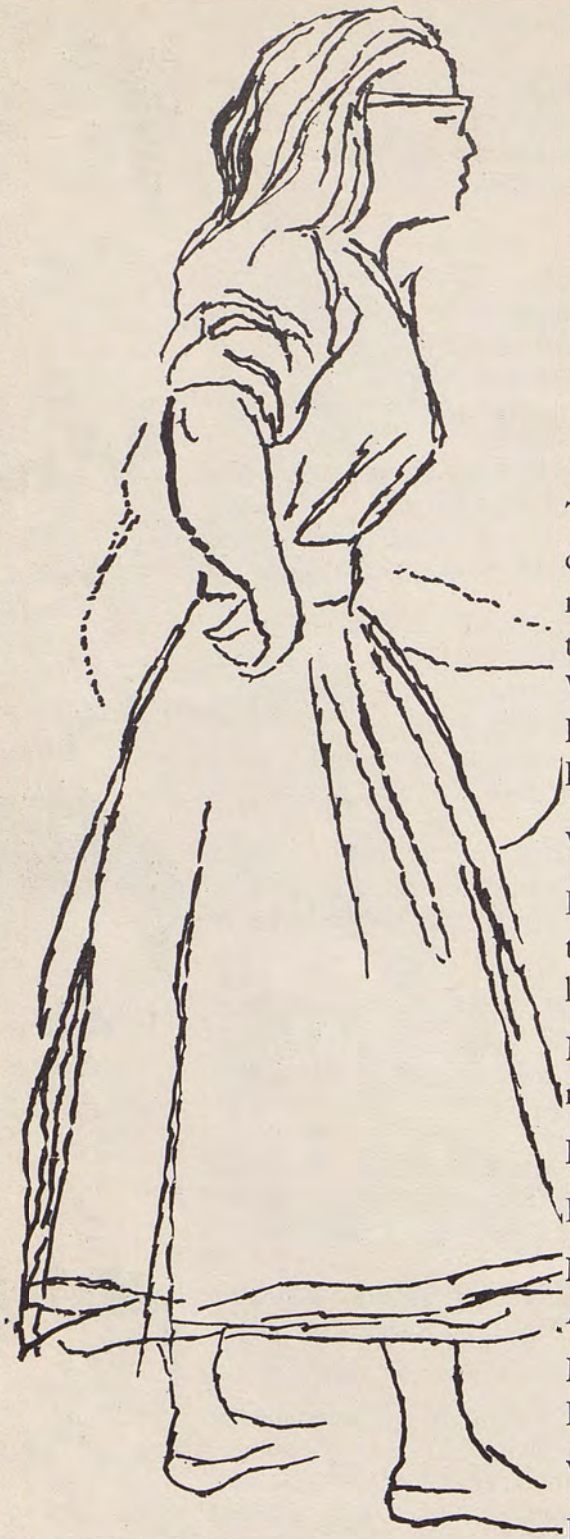
DESIGNING ACTOR . . This year's show gave *Richard Kinter* his first opportunity to exercise his talents in the costume design field. He is mainly interested in acting but wants to do design work as well.

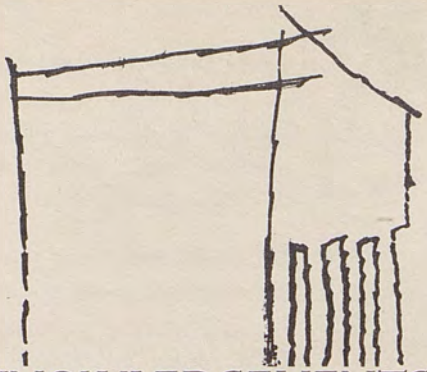


BEHIND THE SCENES . . Quiet, sincere and able to supervise the entire backstage with precision *Paul Wolfe* has carried the job of technical director for this year's show.



BUT WHAT ABOUT . . Yes, but what about the 175 other worthy people who have done their share in the show. The unsung members of the singing chorus, the crew men, the ticket sellers. We are sure that the people mentioned by name above are willing to step aside and permit the spotlight to focus on everyone else connected with the show, who did not, but deserve to, take a bow.





ACKNOWLEDGEMENTS

The Scotch 'n Soda Club greatly appreciates the co-operation extended by the faculty and the administration of Carnegie Tech, and especially wishes to thank the members of the Division of Student Welfare, Operations and Maintenance, School of Printing Management, Drama Department, and the Public Relations Office for their assistance.

We further wish to thank:

Richard Hoover, David Crantz and Mark Lewis of the Pittsburgh Playhouse for their advice on publicity and business.

Mr. Joseph Berowsky for the use of diving equipment.

Bell Telephone for the use of telephones.

Pittsburgh Outdoor Advertising for use of signs.

Mr. Pfeiffer and the Aluminum Company of America for their co-operation.

Mr. John Paterson, William Faust and Stewart Love of the Pittsburgh Press Roto Department.

Western Union for use of uniforms.

Donald Peduto for musical assistance.

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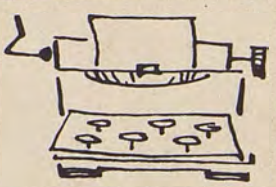
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