THE SCOTCH N' SODA FIZZ

VOL. I, NO. I CARNEGIE INSTITUTE OF TECHNOLOGY, PITTSBURGH, PA. MONDAY, MARCH 3, 1957

SCOTCH N' SODA LAUNCHES 'HARMONY'

Caldwell Readying 'Biggest' Orchestra For '58 Spectacular

New Musical Director Finishes Show's Score In Record Six Weeks

A musical comedy is fundamentally music, and the "Music Man" for this year's Scotch n' Soda production —the fellow who put the harmony in "Harmony"— is R. Burke Caldwell, familiarly known as "R. Burke Caldwell."

Named to the vacant post of musical director only in December, Burke and his staff completed the melodic structure of "Harmony" before the end of January.

Burke is a Senior in Music Education, and plays bassoon, saxophone, and other woodwind instruments. He conducts, composes, and orchestrates. His musical activities include the orchestra and the Kiltie band.

This year's show has more musical selections than ever before. The music for "Harmony" leans toward the ballad side, but there are numerous variety numbers, and a few rather unusual ones. These include a Chinese waltz, a German waltz, a calypso, a lullaby, and a gavotte. The gavotte is unique for musical comedy, since "My Fair Lady" is the only musical in recent years to contain this stately but spry form of dance.

ORCHESTRA TO BE LARGEST

Another unusual feature of the club's musical department this year is the size of the orchestra. It truly is an orchestra, not a band, for the twenty-five musicians include a seven-piece string section, two flutes, a bass clarinet, a glockinspiel, tympani, and a French horn.

The music was written and orchestrated by four veterans of previous shows—Director Caldwell, Fred Ewing, Janet Epstein, and Dave Stock, and two newcomers, Richard Russell and Dick Hiller. Janet is a drama student who both wrote and appeared in "Where Do We Go from Here?" Fred is majoring in Music Education, and wrote and sang one of last year's most popular numbers, "Come With Me." Although Dave is majoring in Physics, his work in the show has been writing, orchestrating, and instrumentation.

Dick Russell, a composition major, has written nearly half of "Harmony." He began composing at the age of three, and has turned out works for piano, orchestra, and chamber ensembles. He, himself, is an accomplished pianist.

Dick Hiller, a most competent arranger, plays saxophone, clarinet, and flute in the orchestra.

If You Have Not Yet Bought Your Recording Of

WHERE DO WE GO FROM HERE?

We Might As Well Throw Them All Away!

TO CHOREOGRAPH "HARMONY"



MISS TWINKLE-TOES, HERSELF—The appointment of Denise Getsie as Choreographer for "Harmony" certainly surprised no one. Those who saw last year's production will remember her as the "girl" in "The Tramp Ballet." She steps into the shoes (or is it slippers?) of Scotch n' Soda veteran, Carolou Fidder.

WHO NEEDS 'EM?

A Report On the Club's "Top Brass"

The Hecht He Is!

The Old Pro of the Scotch n' Soda club is president Lou Hecht. Lou has been with the club so long that he . . . well, that he wants to get out. However, S&S stuck him—entrusted him with the presidency. Instead of trying to squirm out like any intelligent lad, Lou buckled down to the job and is responsible in a large part for not only "getting the show on the road" but also for making the name of Hecht a by-word among the settlers of Old Economy—all of whom are dead, incidentally.

—O—

The Baron von Ron

In 1956's S 'n S show "Head Over Heels," a young freshman bounced on the stage to ask his "granny" what she was cooking. Her answer, "ziggity," elicited from him the delighted cry "hot ziggity," which, if it proved anything, was meant to show us the origin of that well-known American phrase. That bouncy freshman was Ronnie Barron, who is this year's assistant director. Ron's service to the club has been long, diligent, faithful, and varied, and his boundless enthusiasm is invaluable to the club.

—O—

Off the Deep End

In the important post of director this year is Saul Swimmer. Saul is a director of proven worth, having had the honor to see his shows closed by the censors twice in the same summer stock season. If nobody gives the thing away, this year's show is going to be a "wowser". In his spare time (away from his position at the first row in the Diamond Street Boys' Club), Saul is a Senior Directing Student—has been for years.

Hooks On the Books

The man with the books this year is one William Frumkin. This charming little character has only been on "the outside" a year, and already has got himself in a position where he controls the club's gelt. Surprisingly enough, he has handled the funds very efficiently, and the treasury is in fine shape. Of course, he could be playing it cool — waiting until the profits (?) are in.

—O—

"Harmony" Hillbilly

After he promised to wear shoes, S&S finally made Jack Zierold—Tech's commuting West Virginian—head writer. It was a good thing they did, too, for Jack, (in) famous for his contributions to last year's show ("Thar's Many A Sole On Boot Hill," etc.), had written himself a "book", that was just crying to be done by Scotch n' Soda . . . and we've been crying ever since.

—O—

Big, Bad Wolfe

Wolfe Lowenthal is a young avant-guarde poet who was sobered up enough to write some tender crowd scenes for this year's show. This is Wolfe's first year in Scotch and Soda, but, judging from it, in the future we may expect to see Wolfe do . . . nearly anything.

—O—

Smoke Gets In Her Eyes

A handy writer to have around is Jeanne Hughes. (She buys the cigarettes.) Jeanne wrote a lot of dialogue. (She puts in the exclamation points.) Jeanne wrote some music. (Her mother loves it.) Jeanne's mother says that Jeanne is going to be a great writer. (Jeanne loves her mother.)

College Musical to Honor City's 200th Birthday; Cast Set

Comedy With Shortest Title Boasts Longest Script, Most Music

If Scotch n' Soda's 1957 production raised the question, "Where Do We Go from Here?", that query was emphatically answered this week by the executive board of Tech's oldest and largest music - and - drama club.

"We go eighteen miles down the Ohio River, backward into the 18th Century, and forward through eight gruelling weeks of rehearsal, light-stringing, and carpentry to present, "Harmony" —to bring to life again the tiny hamlet of Economy, slumbering historically in the heart of industrial Ambridge."

Economy was the third and final home of the Harmony Society, the world's first successful communal organization. But the Harmonists were more than that dull word "Communist" implies. They were celibates, as well. (That means, no sex!) And if that sounds even duller, try to imagine what would happen if a keelboat crew of red-blooded, young American frontiersmen were to be stranded in such a town for a week. Scotch n' Soda's head writer, Jack Zierold, did, and came up with two-and-a-half hours of delightful discord—"Harmony."

Although they were a temperate people, the Harmonists built the largest distillery west of the Alleghenies,

The show will play four nights during Spring Carnival.

THE SCOTCH N' SODA FIZZ

Editor, Jack Zierold; Drama Dept. Reporter, Wolfe Lowenthal; Music Dept. Reporter, David Stock; Reporter-at-Large, Sally Lindsay; Make-up and Photography, Jack Zierold.

Proscenium "Plus" Arena—

AL HODEL, BOB ROSE SET TO ERECT 5-LEVEL STAGE

Stages of all shapes, sizes, heights, and colors are by this time revolving madly in Al Hodel's brain, for as technical director, he has been working since September on plans for our new three-quarter stage. Last year Al, a chemical engineer, was stage carpenter and his untiring effort and long hours of work, brought him the position of TD for "Harmony". To prove the variety of Al's interests, he has studied a year-and-a-half of Russian.

Bob Rose, who helped Al Hodel design this year's five-level stage, is back with the club to do the lighting for "Harmony." Bob, whose motto is—Let There Be Light!—does not necessarily intend to make his home in theatre. He simply is afraid of the dark.

—O—

"Our Fair Laddy"

England's answer to foreign aid is Mike Alfreds. And since England went through all that trouble getting him over here, the Scotch and Soda Club thought it would be a nice gesture if they gave him something to do. Mike, a drama student, runs around trying to convince everybody that George Bernard Shaw does love Americans. He also (not George, Mike) wrote some cute lyrics for this year's production.

—O—

'View from the Bridge'

Another one of those vagabonds of the swingin' isolation booths is Fred Ewing. You may remember Fred as the boy who sang the song on the bridge in last year's show. Being a very sensitive individual, he couldn't bear to sing this year without that bridge, so the board decided to use his songwriting talents instead. Now they're trying to find the bridge.

—O—

One-Penny Opera

Bill Pence wrote one of the most powerful scenes Scotch and Soda ever came upon. Sadly enough, Bill found out that we're not allowed to steal Slippery Rock, even if we do ask permission. We hope and trust Bill will not have to wear that black hicky over his eyes much longer.

—O—

This You Prob'ly Know

When Janet Epstein isn't writing music, she's writing lyrics. When she isn't writing lyrics, she's writing dialogue. When she isn't writing dialogue, she's cruising around looking for pickups.

'Harmony' May Be Club's Final Book

Scotch n' Soda Plagued With Growing Pains; Revue Seems Answer

"Harmony" may be the final book show attempted by Scotch n' Soda. Although no official sentence has been passed upon musical coemdy, it has become increasingly evident in recent years that the revue best serves the purposes of a theatrical club.

Chief reason for many present difficulties lies in the constantly expanding membership of the club. In order to give everyone a chance to write, act, sing, and dance, a number of smaller "shows" (the revue), seems, at the moment, the only solution.

Boop-Boop-De-Doo

Dealings with newspapers, television, radio, magazines, etc. will be handled by Betty Krogh, or as she is better known, "Boop." This is Boop's senior year and her record with the club is a long one. Last year she was assistant publicity director and helped dream up such stunts as the teepee, which was danced around by Scotch 'n Sodaites dressed up as Indians, at the Gateway Center.

"WHERE DID THEY GO FROM HERE?"



BOOT TRAINING — '57 Auditions saw Director Mark Schoenberg (above, left) assisting Choreographer Carolou Fidder with king-size recruit for corps de ballet, Robert Weaver. Bob auditioned in cowboy boots. Today, Schoenberg is assistant to the director of "Sunrise at Campobello" on Broadway. Bob, who played the part of Tinkerbell in "Peter Panned," will be seen again this year as a villainous keelboat hand in "Harmony." Carolou is awaiting wedding bells.