

The following list of rock concerts is published for the convenience of interested students. Ticket prices, if available, will also be listed.

- Nov. 19-20 - SEALS & CROFTS, Walnut St. Theatre, Phila., midnight, \$ 5.00
- Nov. 20 - DONOVAN, St. Joseph's College Field House, Phila., 8:30 p.m., \$ 5.00
- Nov. 21 - INCREDIBLE STRING BAND, Irvine Auditorium, Phila., \$ 3.50, \$ 4.00
- Nov. 24 - THE DOORS, OTHER VOICES, Irvine Auditorium, Phila., 8 and 10:30 p.m., \$ 5.00
- Nov. 26 - NEW YORK ROCK ENSEMBLE, Zembo Mosque, Harrisburg, 8 p.m., \$ 2.00 advance
- Nov. 26 - ALICE COOPER, KINKS, Spectrum, Phila., \$ 4.5, 6
- Nov. 27 - EMERSON, LAKE & PALMER, J. GEILS BAND, Farm Show Arena, Harrisburg, 8:30 p.m. \$ 5.00 advance
- Dec. 3 - BLOODROCK, THE BUOYS, St. Joseph's Gym, Hazleton, sponsored by Hazleton Campus, Penn State, \$ 4.00

More music and entertainment features on page four.

Gilcrest Players have secret success formula

by Roz

How can a company of nine actors and actresses possibly put on a Broadway musical which originally had a cast of over 35 - and still make a success of it? Well, the Gilcrest Players of the Gilcrest Pub and Restaurant in nearby Mahanoy City must have a secret formula because that's exactly what they did when they presented "The Pajama Game" the week of Nov. 1.

We caught the show on a Saturday night and it played to a full house of patrons. Mahanoy City seems as strange a place as any to experiment with dinner theatre, but from the audience comments, the idea is catching on, slowly but surely.

About that cast of nine: two of the players, Charles Stumpf and Gregg Weiler, acted in two roles apiece. Gregg was enrolled as a student here at Highacres last year but is cutting this year to gain some practical, first-hand experience in theatre, which will be his major when he returns to college.

By the way, the cast is its own technical crew, also. Among their side jobs are designing and constructing sets.

The story revolves around a 7 1/2 cent increase in salary asked for by workers of the Sloop-Tite Pajama Factory in Cedar Rapids, Iowa, in 1954. As it turns out, the new supervisor, played by John Fournier, falls in love with Babe Williams, sole member of the factory's grievance committee. Babe was played very capably by Tian King, whose versatility as an actress was evident throughout the production.

Sid Sorokin, the supervisor, and Babe are on opposite sides of the mediating table for the 7 1/2 cent raise and this nearly causes their break up. However, a compromise is soon effected and the pair toss their opposing company loyalties aside and, of course, live happily ever after.

The show was adequately choreographed by Jack Brady Dyville, also the producer. Most of the acting and dancing was done on the floor - on the same level as the audience. Some of the people in the back missed some of the action and footwork, but nevertheless it was good. Dyville also played the part of the Prez for the second time in his career. He has appeared on Broadway in "Light, Lovely and Yiddish."

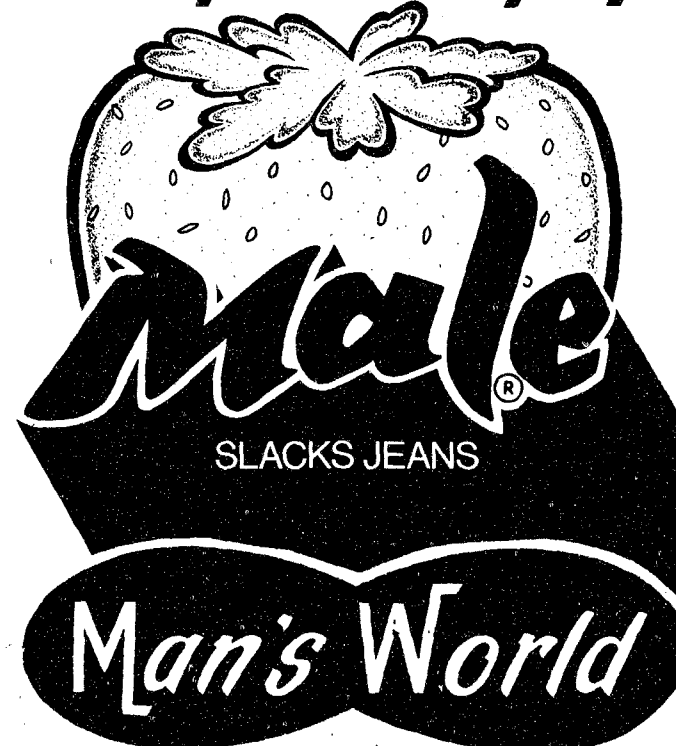
Probably the most well-known number from "Pajama Game" is "Hernando's Hideaway." Lisa Thomas did an exceptionally good job with it in the role of Gladys, one of the factory girls.

Another point worth mentioning is that Charlie Stumpf of Hazleton did a great job in his characterizations of Mr. Hasler and as Babe's elderly father. His clever dialects added sufficient variety and comedy to the show.

Other performers who were cast in lesser roles, but certainly not because of any lesser talent, were Douglas Shelly as Fines, Marsha Solton as Mabel, and Cheryl Cresswell as Poopsie. Shelly was the associate producer for the show.

It would be worth the short trip to sky down to the Gilcrest Pub and catch one of the revues. Just take Interstate 81 south to the Mahanoy City exit. When you get into the town, ask somebody for directions. You'll be glad you did.

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exclusive interview

Students have "very genuine interest in old radio" says author Charles Stumpf

Recently Lorraine Drake and John Roslevich, representing the Highacres Collegian, conducted an informal interview with Charles K. Stumpf of Hazleton, author of "Ma Perkins, Little Orphan Annie, and Heigh Ho, Silver!" (Carlton Press, New York). The book is an interesting and informative history of the early days of radio broadcasting. Following are the results of that interview.

Collegian: Looking over your book I see that it contains many, many facts and bits of information about radio. Now that the book has been published, can you tell us about how long it has taken you to compile all your data?

Stumpf: I might say I have been collecting the information for my book just about all my life. As a youngster, when I listened to my favorite radio programs, I used to keep scrapbooks and diaries in which I kept track of what was happening on the shows. These were an invaluable source of information when I began my actual research for the book. I have also spent countless hours in libraries around the country searching through old newspapers, magazines, etc. I spent a few years in Pittsburgh where radio was born - so I was able to visit some of the actual sites of its beginning.

Collegian: How did you arrive at the title, "Ma Perkins, Little Orphan Annie, and Heigh Ho, Silver!"? Are these three your favorite characters or shows?

Stumpf: I chose MA PERKINS, LITTLE ORPHAN ANNIE & HEIGH HO, SILVER! because I thought it had a certain ring to it (perhaps a ring that only my own ears can hear). And yes, Ma, Annie and Silver were all favorites of mine - along with many others. Among my particular favorites was: Lux Radio Theatre which dramatized motion pictures, often with the original stars recreating their roles. I was also a big mystery fan, so enjoyed: The Shadow, Suspense and Inner Sanctum. There was also a show aptly titled: I Love a Mystery (with Jack, Doc and Reggie as the three sleuths). Incidentally, Tony Randall got his acting start playing Reggie on this show.

Among my favorite kiddie shows was The Singing Lady

(Irene Wicker - spelled with three "e"s). Miss Wicker wrote all of her own scripts dramatizing all of the fairy tales and the lives of famous people. She played all of the roles herself and was especially effective playing little boys and old Indian chiefs. I learned recently that Miss Wicker is still broadcasting her stories for children over a local N.Y. station each Sunday morning.

Another early favorite show was called The Land of the Lost - a fantasy about a magical kingdom under the sea, where everything that we have ever lost in our lives can be found again! The main character was a big talking fish named "Red Lantern," the part was played for a time by Art Carney. Too bad the kids today can't enjoy all of those wonderful adventures! Radio invited the listeners participation. One had to create all of the sets and costumes and even the faces of the characters in your own imagination.

Collegian: How did you actually get interested in old time radio in the first place?

Stumpf: That's a toughie. I suppose it was because I was born in a small town and didn't have many children my own age to play with. Most of my free time was spent beside the radio and it became my best companion. The people on it were very real to me and I looked upon them as my "friends."

Collegian: In Chapter One of the book you tell a somewhat amusing story of WCKS. Perhaps you could expound for our readers.

Stumpf: WCKS were the call letters I assigned to my make-believe radio station which I set up in the garage. I ran a garden hose out of the window of the garage, up onto the front porch. I attached large funnels in both ends of the hose. I spoke into the funnel in the garage and this was my "microphone" while the funnel on the other end was the "loud speaker." Whenever I had someone to play "radio" with me, I would have them listen to the "loudspeaker" while I either emoted or played recorded music over the "microphone" from the garage.

One day I was "broadcasting" a program of

recorded music and interrupted the broadcast one time too often, which irritated my listening audience, who promptly removed the funnel "loudspeaker" and attached the hose to a water faucet near the front porch steps and I was rewarded with a generous spurt of water - right through my "microphone." (Dec-jays please take note.)

Collegian: We also understand that in doing research for the book, and in pursuing your hobby of old time radio, you have compiled one of the most extensive collections of radio memorabilia in existence. What are some of the items that are dearest to you?

Stumpf: I have been able to collect many old books, magazines and other periodicals pertaining to broadcasting - some dating back to the early twenties. I also have a few scripts which were actually used for broadcasts - one of a Jack Benny program, and one of the original scripts used by Miss Agnes Moorehead for her famous role in Sorry, Wrong Number - broadcast many times (by popular demand) on The Suspense show. Incidentally, I consider Miss Moorehead's performance on this show the best ever heard over radio. I think it more than rivals the highly acclaimed Orson Welles broadcast of War of the Worlds. Anyone who has heard Miss Moorehead in Sorry, Wrong Number - can never forget it.

Through the years I have corresponded with many of the radio performers and have many personal notes and some signed photographs of them, which I treasure. Also I have some of the old radio "give away premiums" such as a Little Orphan Annie Ovaltine Shaker Mug and drinking cup, which I value highly.

Perhaps the part of my collection which gives me the greatest continuing pleasure - is my collection of tapes of actual old broadcasts. I have about 800 hours of old shows on tape (and some old transcription discs) and I enjoy listening to them very much. Some items from my collection will be on exhibit during the month of November at the West Hazleton Historical Society Museum.

Collegian: Charlie, you're pretty well-known in theatrical circles throughout this part of the country. Has your work in the theatre helped you in any way in the preparation of your book?

Stumpf: I can't think of any specific help I got with the book from my theatre work.



by Jean Yeselski

JOHN DENVER

Any follower of James Taylor, Livingston Taylor, Tom Rush, Elton John, etc., will be sure to add John Denver to their list of favorites. He presents the same truths which have dominated the works of these others.

John Denver says, "Of poems and prayers and promises and things that we believe in, how sweet it is to love someone, how right it is to care, how long it's been since yesterday and what about tomorrow?" With these ideas in mind he performs the title song of the album "Poems, Prayers, and Promises," as well as "Let It Be," "Wooden Indian," "Junk," and "Gospel Changes." As the quote said, these songs represent the beliefs someone may hold, the love felt between two people, the caring of one person for another, the sweet of yesterday and what to look forward to tomorrow.

The next idea, "And what about our dreams," tells of the yearnings many of us experience. "Take Me Home

Country Roads" is the familiar song which first introduced most of us to John Denver, even though he's been around the business for a while.

"I guess He'd Rather Be in Colorado" tells of another man who dreams of another time and place. In "Sunshine on My Shoulders" dreams of ones wishes for another comes through in the form of the "high" one can get on sunshine.

The final section "And all the memories we shared" features "Around and Around" a song about a man who wants to be "around" when he dies because he enjoys life so much. James Taylor's "Fire and Rain" speaks of the thoughts we think when something has gone before us. The final selection is a narrative called "The Box." This narrative ties up the album into a peak of emotion. Labeled "kindly do not touch-it's war" the "box" puts every thought and every emotion emitted from the album into a new perspective.

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Oscar Wilde

Human nature being what it is we are never quite happy. When we don't get what we want, we are understandably dissatisfied. Those of us who are fortunate enough to have their desires fulfilled usually feel at a loss because they have nothing to strive for.

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