

Profile

# Journalism provides spice in Gil Stinger's life

GILL STINGER LEAVES M.E. POST TODAY

By CHRIS BACEY

This is the headline that appeared in the special issue of the Olean Times-Herald put together on July 23, 1976 to honor Stinger's retirement as managing editor of the paper.

Stinger, a Newswriting and Reporting and Article Writing instructor at St. Bonaventure University, served as managing editor from 1969 to 1976; his writing ability surfaced while in eighth grade when he wrote a column for a weekly newspaper in his hometown, Little Falls, N.Y.

After graduation from Little Falls High School, 1930, he majored in labor relations at Cornell University.

"There were no jobs in the personnel department so I fell back on my minor, English composition, and was contacted by the editor of the paper I had written for in eighth grade. He gave me a spot on the Little Falls Evening Times," Stinger said as he relaxed with a cup of coffee in one of the business department cubicles of the Times Herald.

Stinger worked his way up through the ranks of the Little Falls Joboid but said, at first, he wasn't sure newspaper work was his calling.

"I thought I might be more interested in the peace movement when I was young so I joined the National Council for the Prevention of War," he added.

He worked with the Council three years, doing public relations with anti-war

legislation and the League of Nations. He met congressmen, did broadcasts and coordinated press conferences. He also acted many times as a liaison between New York and Washington, obtaining his initial and invaluable exposure in public relations. Incidentally, he met his future bride, Helen, at a discussion on international relations while in Washington during the pre-World War II years.

As a result of his dealings with New York, he landed a job with the YMCA in New Haven, Conn. There, he was named the first full-time public relations secretary of a YMCA.

"I was sure by then that I wanted to stick to newspaper work but was getting a little tired of creating events which made news, and then firing out public relations releases," he said.

Between 1942 and 1945 Stinger edited three Elmira, N.Y. papers including the weekly Waverly.

"While I was writing weekly for the Elmira Star Gazette I realized I would like to try working in the daily newspaper field," he said.

Stinger said he was also intrigued by the question of exactly who decided what news was going to make the headlines in the Gazette and went to the managing editor with his query.

"He (the managing editor) remembered me when a slot on the copydesk opened up," he said.

"It was there that I realized how much I liked to get out and write stories. One gets kind of a bang out of it. Although many times news is there whether you are or



(Mark Yawdoszyn photo)

Gil Stinger works on the business page in his Olean Times Herald office.

aren't. I like the feeling that the public wouldn't know about it without my telling them. The public wouldn't know an event existed unless we the reporters, were there," Stinger said. On August 1, 1945 Stinger joined the Times-Herald. "I knew the paper was of outstanding

respect in the community, but I was particularly impressed with Boyd Fitzpatrick, whose father was publisher. It was important that I liked these men because if you work in the newspaper business you have to like the people you work with because it is such a tough business," he said. Fitzpatrick proved to stand in Stinger's

corner and always backed his staff in the tough situations that arose. One he mentioned was that of the unprecedented Olean High School student strike.

"Students walked out of classes over the question of whether the football coach would receive tenure or not," Stinger recalled. "We covered the strike but did not take any pictures. I disagreed with that policy. Then, the Olean superintendent called up the then-managing editor John Morton, criticizing our coverage. Morton merely explained that he felt we were doing a good job and hung up."

"It's a great feeling to know that they're behind you like that," he added.

Stinger advanced to city editor and subsequently took over as managing editor. His was the task of directing the news gathering activities of the 25,000-circulation daily Times-Herald, the staff including 20 full-time men and women and 25 part-time writers, photographers, and correspondents. He said his first love is reporting but liked the fact that while managing editor he got a chance to work without anyone looking over his shoulder. He is proud of the staff he has led and points to their dedication and incessant will to keep working — no matter what the obstacle.

"Their dedication is remarkable. During 1972 the Times-Herald building was flooded and we were using sandbags to keep out water. I set up a command spot at my house and not once did anyone ever consider not showing up for work," he said.

"He ran a relaxed newsroom and ex-

hibits a naive but is not really naive about anything — except sports," said Bob Davies, Times-Herald sportswriter. "I remember one time as a reporter he was going to help us write headlines in the sports department and we gave him the score, 69-68. He wrote 'Belmont trounces Belfast, 69-68,' and we didn't think that was a trounce so we didn't let him work for the 'fun and games' or 'toy department of life,' as he calls our department, anymore."

Stinger derives much satisfaction out of teaching St. Bonaventure students, he said.

"As I was telling my wife, Helen, just yesterday," he said, "it's interesting to see students develop. The experiences I have had rub off on my students. Some are scared on their first assignments, but it's like throwing them in the water to see if they can swim. Most of them swim," Stinger said.

One of Stinger's other hobbies is auto-racing. His interest was sparked when his son expressed a desire to write a grammar school composition on auto racing. He subsequently visited Watkins-Glen and was hooked. Now, his son, Dr. Charles Stinger, who studied at Harvard in Florence, Italy, is a history teacher at the University of Buffalo. His daughter, Sandra, is a secretary in the controller's office at Gulf in Houston, Tx.

Stinger currently lays out two Times-Herald pages per week and one auto page. His column, "It's All Your Business" appears every Thursday in the Times Herald.

# Bonaventure women endure 'hard times' to gain acceptance

Advancements include the establishment of the first female residence hall and the first dean of women

By LOUIS WARYNICIA

This is the second part of a two-part series depicting the role of women at St. Bonaventure from their first years here until the present.

"The times they are a changing" Bob Dylan. Despite the hardships that women were exposed to in the early years of St. Bonaventure's history, they were slowly gaining position and strength as prejudices and obstacles lessened.

Spring 1959 brought a second female editor-in-chief to The Bona Venture and a new merit system was initiated at St. Elizabeth's Hall for the coeds. One had to have a special pass to go to the library, and it was a major crime to play radios or smoke in one's room.

The '60s arrived and so did 119 women,

and the "Bonnie Lassies," the first basketball team began. The team had very little support. The women had to make their own uniforms. The gym situation had calmed down a bit and coeds were now allowed to occupy the gym twice a week.

Enrollment increased again in 1961-62 as 162 coeds studied here. In an unprecedented article that appeared in The Bona Venture, Dec. 1, 1961, and after two decades of women at St. Bonaventure, a story indicated that women were finally welcomed to stay by the male members of the campus. Pranksters later in the month began a rumor contrary to all this, stating that all women would be leaving after the next semester. The administration denied this rumor and all was calm again.

Almost a year later, in October 1962, the Student Senate was in the midst of a very controversial subject — whether

coeds would be allowed on the cheerleading squad. After four months of debate, in January, 1963 coed cheerleading was approved. But women also lost a battle that same month when the Senate refused to allow them to have their own representative in the Senate.

Controversy never seemed far away when the coeds were around. New tile floors had just been placed in Plassmann in 1963 and the janitors noticed the new floors were covered with small indentations. They preferred the word 'holes.' The blame, of course, was dumped on the coeds and their high heels. A new joke floated around campus saying you'd better watch out or you'll get "the spiked heel." But the joke faded away.

The posts of secretary or treasurer were often given to women in class elections during the early '60s, but for a woman to be president or vice-president was unheard of. A surprise came however in 1963, when the male president and vice president withdrew from the University leaving the posts to the female secretary and treasurer. But this circumstance did not last for long, because a new election was held and the women were defeated. It seemed that the women were not yet completely accepted.

In 1964, the "Glamour" magazine Best Dressed Coed Contest was a huge success. The radio waves were graced with the first female deejay's voice in the spring of that year.

Another chapter was added to St. Bonaventure history in September, 1965 when women students took up permanent residence on-campus. Shay-Loughlin was the first on-campus women's dormitory. This move was hailed the biggest single step ever taken in the integration of women into the life of the University.

Along with this move came the first dean of women and a new set of rules and regulations for all women. Room checks were initiated every day, usually at 8 a.m. If the women's rooms were not in order, they received a "campus" which required them to stay on campus for a given period, generally not even being allowed to leave the dormitory. Quiet was required from 9

p.m. to 11 p.m. when study hours were in effect. Lights went out at midnight. For a woman to take a weekend trip, she had to have a letter of permission from her parents. Sophomores and juniors had unlimited nights out during the week with a midnight curfew, while seniors were given a 1 a.m. curfew. Still, the dean of women felt these hours were "a bit too liberal."

Coed safety was the main reason for all the rules. Yet if any coed was late, even one

minute, she was locked out of the dormitory and had to sleep elsewhere. A phone call at least a half-hour in advance was the only reason sufficient enough to allow entry into the dormitory after curfew.

The '60s pounded on with mixed swimming and sharing of the gym in 1967. Fall 1968 saw the abolishment of curfews at Shay-Loughlin. October 1968 saw intervisitation. AS is apparent today, intervisitation was passed, and the ratio of women to men grew

closer each succeeding year.

Today the ratio is almost one to one and it's hard to imagine St. Bonaventure ever being without women, but there was a time in 1942, the most startling effect of World War II on St. Bonaventure University was the admission of women. In 1978, women are here to stay. The "duration" has lasted 36 years. But men, watch out, for it looks like women will outnumber men as the incoming freshman class arrives next fall.

# Spring concert by Chorus and Band fills the air with a little night music

By VAL DITONTO

Lighthearted at the prospect of spring, St. Bonaventure's music department gave a spirited concert Wednesday evening, April 5, in the Reilly Center.

The chorus opened with Asmussen's "Oh What a Day", and the 70-member group managed to immediately and successfully overcome the limitations of singing in cavernous Reilly Center. Aided only by a simple accoustical shell, the chorus put enough effort into the songs to, as Director Nancy Hefti put it, "overcome the difficulties of singing in a place like Reilly Center, where the sound becomes so diverse."

Ann Bristol sang a fine short solo on the second song, "All My Trials", her voice sounding clear and strong.

Mozart's "Regina Coeli", the next song, featured an octet composed of Garrie Murphy, Don Lawrence, Vicki Scaccia, Diane Hess, John Peltier, Brain Treiber, Kathy Petersen, and Julie Schueler. Though the eight sang well, several seemed nervous, with wavering voices hinting at uncertainty. The chorus then the soloists appropriate background tones, managing not to sacrifice the quality or balance of sound.

The next-to-last number on the program was "East on Down the Road", from the Broadway musical "The Wiz." This was perhaps a poor choice of music for the talents of the chorus. The singers were too wooden. There was little of the life and vibrancy usually associated with this song. Accompaniment by Bradley Weaver on the bass guitar drowned out the singers at times.

To close out the concert, three members performed solos. Don Lawrence gave an excellent rendition of "What I Did for Love" that prompted loud applause from the audience.

After a five minute delay while the choral accoustical shells were removed, the band opened its segment of the program with "Admiral, Mayo's March", composed by G. Rosenkrans, a native of Pa

Aided by the addition of about 15 students from Allegany High School, the 35 member band played with remarkable energy. As Band Director William Roosa put it, "We were hurting in the low brass section, among others, so we brought some kids over."

The band's second number was Rossini's overture from "Italian in Algiers." This composition was probably the most successfully performed of the entire band program. All the members seemed to put their best effort into this song, and the result made this the band's best number of the evening.

After the good effort on "Italian in Algiers," the band played another Rosenkrans composition entitled "Gramplan March." This song was not a particularly inspiring piece.

The last two songs proved to be the highlight of the band concert. Fillmore's "Lassus Trombone" was a well-done piece that featured a quartet of trombonists from Allegany. Mary Rogers, Shelly Wiles, Shelly Russell, and Martha Meiers gave a spirited solo on their instruments that turned out to be a real crowd pleaser.

The band's final number was Tschaiokovsky's "Marche Slave", an 11-minute piece of brilliant composing that not only survived playing by the St. Bonaventure band, but came across as the climax of the evening. The emotion that Tschaiokovsky put into the work was evident even as the band tired near the end of the piece. "It (Marche Slave) takes 11 minutes to play," Roosa told the audience. "But depending on how fast I can go at the end, it might be 10."

"Marche Slave" no doubt would be better in the hands of the London Symphony Orchestra, but St. Bonaventure's band handled this difficult piece very well. As a matter of fact, the whole program by the band showed a great deal of promise for the future.

"The University is trying to give more support to its Fine Arts department," Roosa said. "What we really need is more publicity, so more students will know we're here. Hopefully, they'll come out for band and chorus."



It's hard to imagine the animosity that occurred between the sexes when you look at a picture like this.

# Joni Mitchell's newest album; another musical progression

By PAUL ANTENORE

If the legendary Don Juan had to pick a reckless daughter, he would probably pick the forever changing songstress of bitter and sweet love, Joni Mitchell. Like herself, her new album "Don Juan's Reckless Daughter," shows a progression into new and previously untouched fields in music.

To me, the mark of a true artist is marked by one's ability not to become laden with past achievements and glories but to always push on to something new. This is something that people like Elton John and David Bowie have been unable to achieve because of their constant and all too subtle crossovers into the realm of a rhythm and blues context. Neither have achieved the success of such crossoverers as Jeff Beck (from rock to jazz) or the blue-eyed soul of singers Robert Palmer and Steve Winwood. Bowie and John's crossoverers have only served to muddy their pasts and befuddle their fans.

The point here is that Ms. Mitchell has always progressed. First, as the folk singer from Canada who played the coffee house circuit in the early sixties to the jazz oriented singer of the early and middle seventies. All along this progression she has kept in touch with her roots and has refined her songwriting and singing techniques to the point of both being very distinct from the rest of the current music scene.

This album is a marked departure, a voyage into new areas of music that will become style in the future. For Ms. Mitchell has always had the ability to stay ahead of her competition, by being innovative to the point of having her current style adapted two years later by the rest of the music scene.

On "Don Juan's Reckless Daughter," Ms. Mitchell continues to use the jazz backgrounds to her greatest advantage. But on this album she incorporates a pop-

and Latin rhythms into her sound folk background. This fusion is best described as different and interesting in that most of us are not used to such an extensive use of percussion except perhaps what musician Carlos Santana uses on his albums. The percussion as well as the bass is brought to the forefront on the album to become what I believe, the primary instruments, a marked difference from the ever dominant guitar found on most albums.

On her other albums such as "Court and Spark," "The Hissing of Summer Lawns" and "Hejira", as well as the live album "Miles of Aisles" she had used Studio musicians. Her old backup band was the "L.A. Express" which featured reed-man Tom Scott and drummer John Guerin. She also made extensive use of studio musicians such as Wilton Felder, Joe Sample and Larry Carlton who are from the group "The Crusaders". At the same time she also used rock musicians such as Jim Gordon, Robbie Robertson, Graham Nash and David Crosby.

Her music has thus incorporated the best of rock, jazz and folk to form her own interesting style. It was pointed out by the New York Times rock critic John Rockwell, that her use of lyrics and unique musical style, make Joni Mitchell one of the most influential musicians of the seventies.

On this album she continues to write some of the best lyrics in current popular music. Her lyrics rank her with the likes of Bob Dylan, Paul Simon and Peter Townshend. She continues to paint verbal images of long lost love and the search for something to hold on to even though she has been hurt in the past. Her voice cannot be compared to anyone else and even though it is not as powerful as Cleo Laine, a jazz singer whose voice is often compared to an instrument,

the way she sings her lyrics and holds her notes puts her in a class by herself.

When new female singers are introduced in the music scene, their voices are almost inevitably compared to Linda Ronstadt, Carly Simon or maybe Natalie Cole. Rarely are they compared to Joni Mitchell. That's an indication of the uniqueness of her voice.

As for the album, she uses the members of what now may currently be the finest and most innovative jazz group in the world, "Weather Report." She showcases the bass playing of Jaco Pastorius. Along with the driving percussion section of Alejandro Acuna and Manolo Badrena and the emotional soprano sax of Wayne Shorter, they represent a formidable quartet. Also making guest appearances are Chaka Khan of "Rufus", and Airtu, who was Downbeat magazine's percussionist of the year. As usual, John Guerin provides strong backup on drums.

To me the best song on the album is "Off Night Backstreet." In this song the main character confronts her lover about another woman after she finds this stranger's long black hair in the bathroom drain. We hear the main character exclaim:

Now she's moved in with you  
She's keeping your house neat  
And your sheets sweet  
And I'm your off night backstreet.

This song showcases one of the fine aspects of Ms. Mitchell's lyrics. She has the ability to write from a woman's perspective and yet make it believable to the male listener. This may sound trite, but I've always felt that I personally enjoy a song better if I can identify with the lyrics in some way. Ms. Mitchell's lyrics transcend sex and make it easy for anyone to identify with the song.

Jaco Pastorius' bass is highlighted on

"Cotton Avenue" which is Ms. Mitchell's ode to the streets of Harlem. She talks of this section as if it's a magical place that transcends poverty and other problems. She portrays its streets as a 24-hour festival to rhythm and blues. Perhaps this is a very idealistic view of what isn't usually considered a tourist spot of New York City. Yet when the lyrics talk of a place where you can go and chase your blues away you believe them.

In the song "Jericho" she talks of letting down her defenses to be a subject of love's psychological abuse for one more time.

"Just like Jericho" I said  
Let these walls come tumbling down  
I said it like I finally found the way  
To keep the good feelings alive  
I said it like it was something to strive for  
I'll try to keep my self open to you

The song like the whole album is about escape, escape from the hurt and the trials of life. A chronicler of feelings, Ms. Mitchell has effectively recorded the feelings that one experiences in the search for someone or something special and the hurt one experiences when it doesn't work.

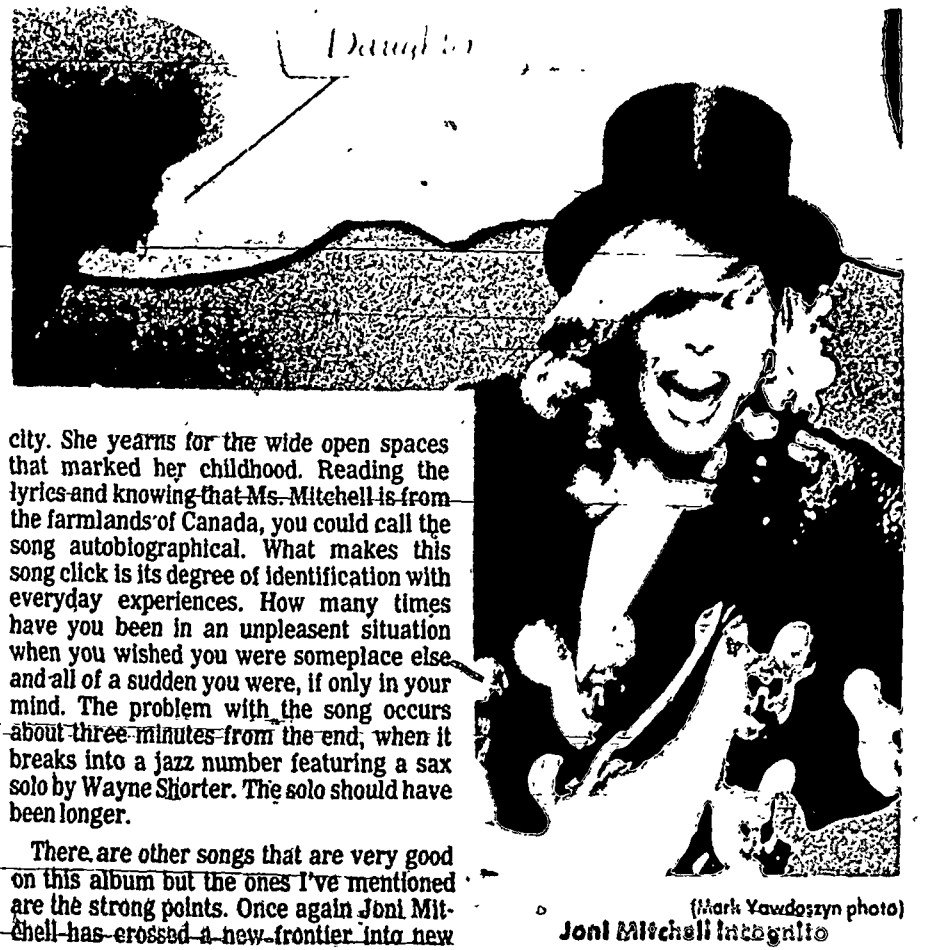
The song "Dreamland" features the percussion section of Badrena, Airtu, Acuna and Don Alias. While the vocals are sung by Ms. Mitchell and Chaka Khan. This song written by Ms. Mitchell, previously appeared on Roger McGuinn's album "Thunderbird." Though his version was more rock and rollish, I like this version better. It's primarily due to the strong percussion work of the above mentioned quartet and the emotion of Ms. Mitchell's voice.

The most adventurous song on the album is "Paprika Plains". It takes up the whole second side of the album and though very adventurous, it has no real focal point to

make it work as it should. Yet through all its faults, the song is very interesting. It features an orchestra with Ms. Mitchell playing the piano and singing the vocals.

The song is about a girl who is trapped by the rush and the sights and sounds of a large

and diverse musical styles without losing touch with herself or her past. If you have some money to spend on a double album and like Joni Mitchell or would like to try something new to get out of the doldrums of AM music, give this album a try.



(Mark Yawdoszyn photo) Joni Mitchell in a gallery